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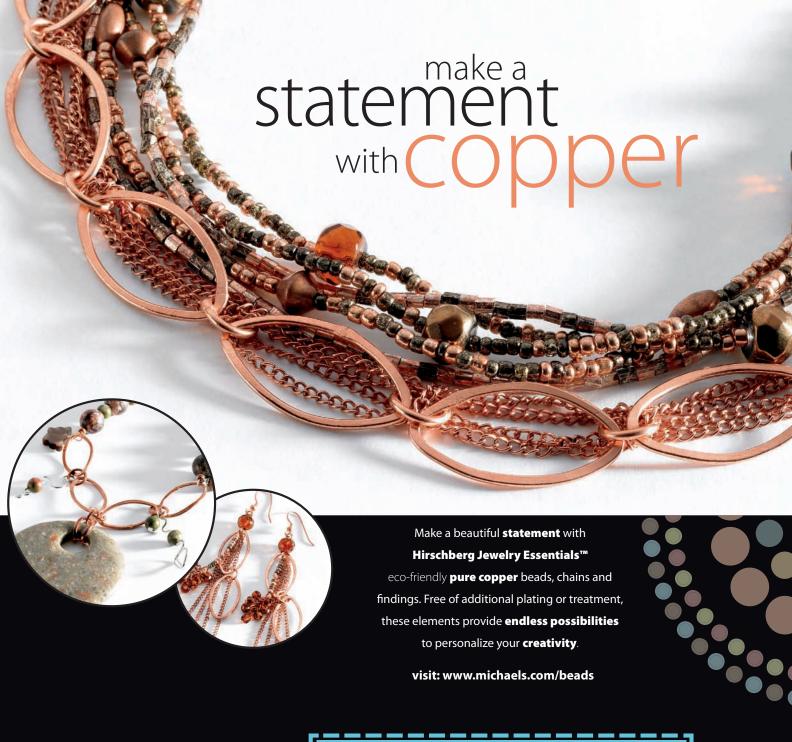
MAKE RESIN PENDANTS p. 18

4 bead pros! Meet our DESIGNERS OF THEYEAR

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projects

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bonus project!

beadworkmagazine.com
:: True Blue Necklace by Katie Hacker



passing through TIME FOR CHANGE



"n this issue of Beadwork and those to come, you'll be getting to know one of my most talented colleagues better and better. Melinda Barta, who has served as our managing editor, is stepping into the editorship of Beadwork. I'll still be here as the magazine's editorial director. But as we move deep into 2009, Melinda's vision, passion, and amazing bead projects will be guiding you happily into a bead-rich future. I'm in awe of the way Melinda has grown as both an editor and a bead artist in such a relatively brief time. (Check out her beautiful

necklace in this issue's The Challenge to see what I mean—page 14.) Thank you, dear Readers, for the privilege of serving up four years' worth of Beadwork. I look forward to Melinda's creative signature in this beloved magazine!



am truly in bead heaven! I joyfully welcome my post as Beadwork's new editor and look forward to continuing this magazine's long-standing tradition of excellence. Of all the experiences I've had working for Interweave over the past six years—including a start with PieceWork magazine, authoring books on embroidery and jewelry, and filming how-to techniques for television and video—this is truly the icing on the cake. Like you, I feel there is nothing more fulfilling, relax-

ing, and vital than creating with your hands. I am very fortunate to share this addiction with others.

But I'm not the only new addition to this issue. I am pleased to announce the debut of a new concept in Beadwork: Our Designers of the Year program (pages 34-48) in which four of the bead world's most skilled and artistic designers bring you fresh, original projects each issue—Jean Campbell, Marcia DeCoster, Jamie Hogsett, and Lisa Kan. Also, the ever-talented Katie Hacker will visit you in her new column, Katie's Beading Secrets (page 23), where she'll discuss some of the hottest new bead products and offer inventive ways to use them.

I look forward to bringing you more of what you expect from Beadwork, connecting with you at bead shows and beadingdaily.com, and cooking up more exciting projects and features.

Let the fun begin!

Marlene Blessing, Editorial Director

Melinda Barta, Editor

Melinda

HAPPENINGS

\$ 1.000 TUCSON SHOPPING SPREE!

Yes, it's true. You can overindulge yourself at the Tucson bead shows (January 24-February 16) guilt-free this year. Sign up at tucsonspree.com before 9:59 p.m. (EST) on March 2, for your chance to win reimbursement for up to \$1,000 of Tucson show merchandise.

Don't miss Bead Fest Santa Fe (March 12-15).

Shop to your heart's content, take a great beading class, bid on five fabulous designs from Bead Star magazine (see page 96 for more information), view winning entries from our juried competition Beadwork VI: The Beaded Book, and join us for an evening social with chocolate, wine, poetry, and beads. Visit beadfest.com for details.

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Visit beadworkmagazine.com after each new issue reaches your hands to tell us what you love and loathe. To automatically receive the surveys and other occasional requests for feedback, visit interweave .com/bead/beadwork_mag azine/bwrap.asp to become a member of our Reader Advisory Panel.

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letters

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hen my copy of the October/November 2008 issue arrived in the mail here in the United Kingdom, I just had to e-mail you to say, "WOW," you've excelled yourselves with this issue. It's amazing and full of wonderful projects to make. I can't wait to get cracking with lots of these—I'm spoilt with choice! Thank you for this wonderful issue.

MARIAN PEARCE / WARRINGTON, CHESHIRE, UNITED KINGDOM

Your December 2008/January 2009 redesigned issue is amazing—this is what I was waiting for. Before this issue I felt that your magazine had very few projects, but this time it had so many different and classy projects. Keep it up. Bring more!

FARIA SIDDIQUI / SPARTA, NEW JERSEY

WE LOVE
OUR
BEADERS &
READERS!

have suffered from rheumatoid arthritis for a number of years, and as part of my therapy for my hands, I was

encouraged to make beaded jewelry. Looking at all of the projects in *Beadwork* gives me different ideas for using various types of beads and materials. Wanting to do more than jewelry, I started making coin purses and pocketbooks for kids, and now other people ask for them. What started out as therapy is now a job, and I love to do it!

VIVIAN DODSON / HILLSBOROUGH, NORTH CAROLINA



The red and green ornament pictured as an option to Robin Cowart's Holiday Carol Ornament (December 2008/January 2009, page 52) was cocreated by Robin Cowart and Deborah Meyer.

contributors

What is your greatest beading accomplishment to date?



LANAI KINSKY. "I'm most excited about having my project published in this issue. Also, three years ago I turned my beading passion into a business

and since then I have created over thirty-six original project kits. I also began teaching two times each month and selling my projects on my website (www.lanaikinsky.com). It has grown from a passion to bead!"



SCARLETT LANSON. "Just after I turned seventeen, I decided to take a chance and enter Swarovski's prestigious worldwide 2007 Create Your

Style Design Contest and was awarded fourth place in the amateur division! It was at this event where I also met the fine editors of *Beadwork* magazine and began this journey into the publishing world. These accomplishments make me feel very grateful and reinforce my belief in the motto, 'follow your bliss.'"



AMY O'KEEFE-HYSER. "I have two. Getting published in this issue of *Beadwork* magazine! And co-owning Blueberry Moon Beads."



NANCY ROCKNICH. "My greatest accomplishment to date is, of course, having a design accepted by *Beadwork* magazine!"



MOLLY SCHALLER. "My greatest beading accomplishment is getting my bead studio organized! I undertook the challenge of sorting my beads

and findings by type and color, and it's made a huge difference in the way I bead. It saves me time and money because I don't end up buying a duplicate of something I already have! Now, if I could only get the rest of the house organized as well!"



KERRIE SLADE. "Using my beading skills to raise money for international charities. For example, my Ribbon Awareness Pins fund-raising project in con-

junction with Beading Daily, and designing, creating, and donating four beaded quilt squares to Jeanette Shanigan's 2009 Bead-It-Forward Breast Cancer Donation Project. I find it very satisfying, not only to be able to create something beautiful and lasting in beads, but also that it has the potential to raise money for some very worthy causes."



JULIE WALKER. "My greatest accomplishment is having my designs published. I never dreamed that anyone would even like my style. It has been

such a great journey and, like love, it never grows old! God has truly been good to me!"



DAENG WEAVER. "I don't think I've achieved my greatest beading accomplishment just yet. Every time I accomplish something while beading,

there is another accomplishment just waiting to be had!"

More contributors!
See pages 34–48 for
our Designers of the Year:
JEAN CAMPBELL, MARCIA
DECOSTER, JAMIE HOGSETT,
and LISA KAN.

Want to become a *Beadwork* contributor? See our submissions guidelines at **beadworkmagazine.com.**

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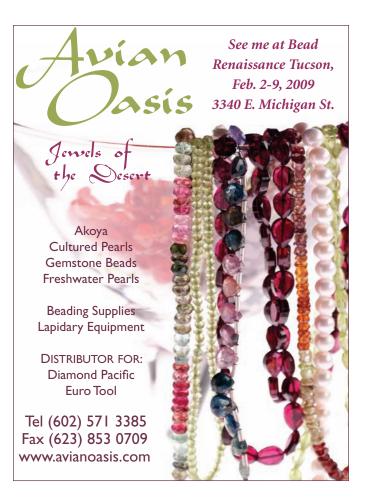
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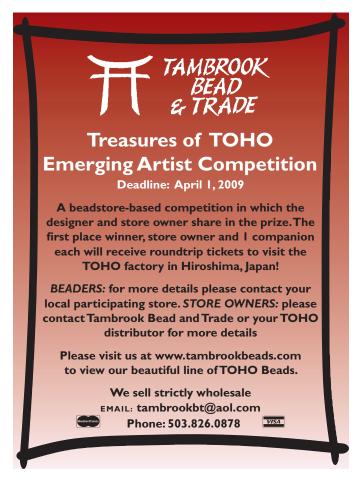
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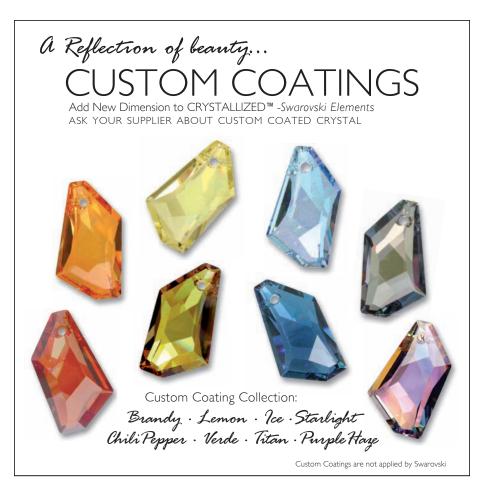
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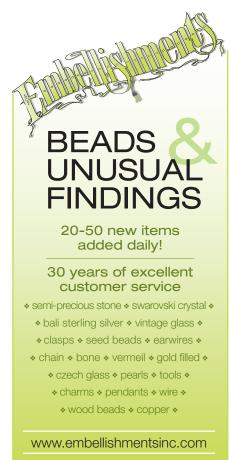








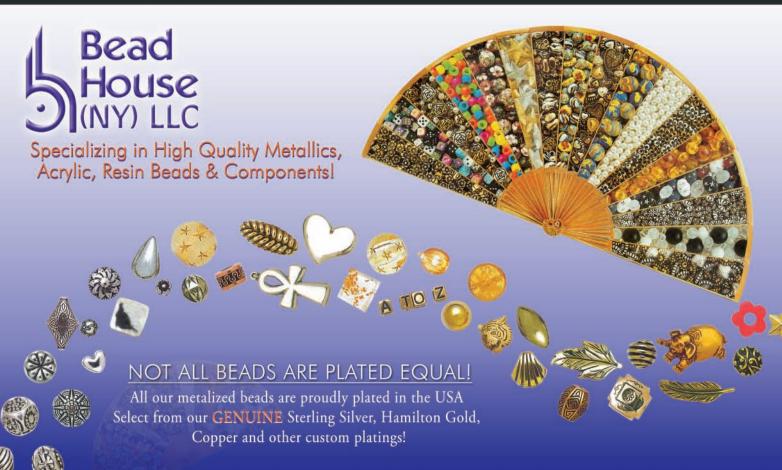






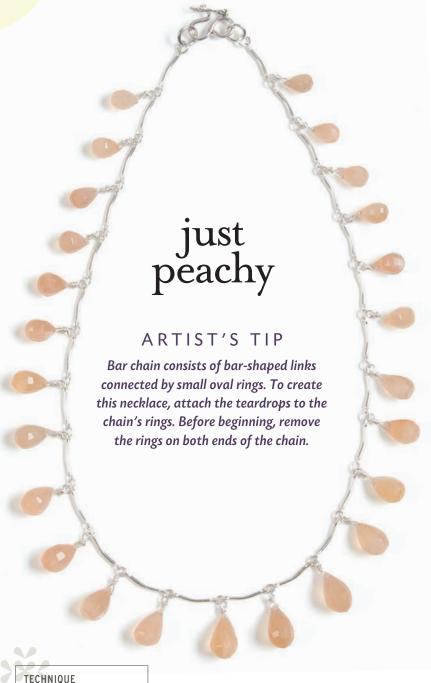
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fast fabulous Danielle Fox

Mix a strand of peach moonstone graduated teardrops with sterling silver curved bar chain and—voilà—a choker-length necklace that almost puts itself together!



MATERIALS

- 25 peach moonstone 5-8×8-12mm graduated faceted teardrops
- 1 sterling silver 9×12mm locking S-clasp with attached 6mm soldered jump ring
- 2 sterling silver 4mm jump rings
- 1 sterling silver 6mm jump ring
- 14" of sterling silver 1×7mm curved bar chain
- 561/4" of sterling silver 26-gauge wire

TOOLS

Wire cutters

2 pairs of chain- or flat-nose pliers Round-nose pliers

FINISHED SIZE: 15"

- 1) Use $2\frac{1}{4}$ " of wire and the largest teardrop to form a wrapped-loop bail that attaches to the chain's center ring.
- 2) Repeat Step 1 twelve times to attach 1 teardrop to each of the next 12 bar-chain rings on the right side of the central teardrop, using progressively smaller teardrops.
- 3) Repeat Step 2 on the left side of the central teardrop.
- 4) Use one 4mm jump ring to attach one end of the chain to the 6mm jump ring attached to the clasp.
- 5) Attach one 4mm jump to the free end of the chain. Use the 6mm jump ring to attach the previous jump ring to the other side of the clasp. +

DANIELLE FOX is editor of Stringing magazine, author of Simply Modern Jewelry (Interweave, 2008), and the coauthor of the new book Mixed Metals (Interweave, 2009). She welcomes your feedback at dfox@interweave.com.

RESOURCES

Check your local bead shop or contact: Moonstone: Beads Direct, (704) 568-3567, ebeadsdirect@aol.com. Bar chain: You and Me Findings, (866) 619-2626, www.youand mefindings.net. Clasp: Nina Designs, (800) 336-6462, www.ninadesigns.com. Jump rings: Via Murano, (877) 842-6872, www.viamurano.com.

:: wireworking

See p. 94 for helpful technique information.

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the challenge

Melinda Barta, Scarlett Lanson, Michelle Mach, and Elizabeth Murray

What happens when you give four people matching sets of materials to play with? We work with products we might not have considered using, and our creative sides get stretched one more notch.

the rules: We use our favorites from the materials provided and, where necessary, round out projects with our own materials.

the stash: LEGENDARY BEADS

provided green kyanite daggers, amethyst chips, carnelian chips and faceted rounds, several sizes of African turquoise rounds, dyed orange jade rounds and cubes, amber chips, and antique copper beads, bead caps, and chain for each of us.

the source: Legendary Beads, (707) 569-0338, WWW.LEGENDARYBEADS.COM.

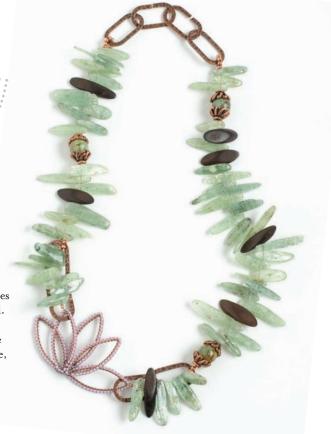


melinda

THE MOST VALUABLE THING I learned while making this collar was that a copy machine can be a designer's best friend. After joining and embellishing four turquoise rounds using ladder stitch and a variation of peyote stitch into a curved segment, I decided to test if several of these could become a scalloped collar. So, I made many photocopies of the sample, cut them apart, and taped them together. Voilà—I immediately knew how many curves were needed and that the design would work. Though I didn't use all of the kit's wonderful beads, I was inspired by the color palette and incorporated green, purple, orange, and copper seed beads.

scarlett >

I CAME ABOUT THIS NECKLACE, *Lotus Serenity*, after being drawn to the eye-shaped links of copper chain. I saw the links as petals—the perfect components to outline with brick stitch and size 15°s and then assemble into a lotus flower. The beautiful kyanite daggers complement the flower, and their shape resembles the wooden beads I used from my stash to bring in an earthy feel. I punctuated the piece by cutting links of the square-oval copper chain and hooking them on each side of the focal. I did the same to create the closure, cutting the chain in the back of the necklace, along the longest sides of the links.



elizabeth

THE EARTHY COLORS and rich textures of this kit spoke to me of exotic lands, ancient times, and long-lost cultures. Especially drawn to the warmth of turquoise and copper, I chose to join the beads, chain, and bead caps using circularpeyote-stitched rings of light and dark brown size 11° seed beads. While the brown seed beads amplified the beads' and findings' deep antique hues, I also wanted the overall structure of the necklace to evoke a long-ago era. Thus, I created a necklace with a two-strand centerpiece that rests on the collarbone, similar to an Egyptian collar.





STUFFED WITH a huge Thanksgiving meal, I went on to stuff my stash with beads—and ended up with two challenge projects! I first created the modern turquoise-and-copper bangle bracelet by cutting apart the square-oval chain and wire-wrapping the gemstone rounds and links together with 24-gauge copper wire. For my second project, I created a fun asymmetrical necklace, challenging myself to use as many different beads from the kit as possible. For the finishing touch, I added a copper "bliss" bead that I bought at Bead Fest Philadelphia—a fitting description of my bead-filled holiday.

IT'S YOUR TURN!

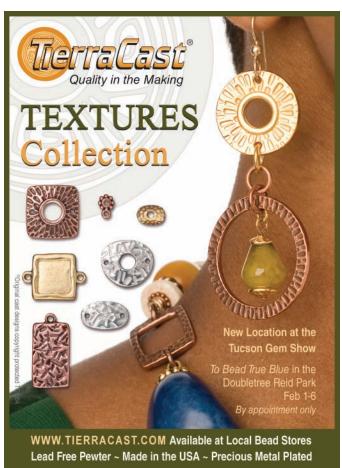
Want to try your hand at the Beadwork Challenge? If so, sign up for the drawing by March 13, at beadwork magazine.com/go/challenge. If your name is chosen, you will be mailed one of the upcoming Challenge kits and have about three weeks to complete your project.

Due to the cost of international shipping, this challenge is limited to residents of the United States and Canada.

IF YOU WOULD LIKE TO CONTRIBUTE MATERIALS AND SUPPLIES TO THE CHALLENGE, PLEASE CONTACT ELIZABETH MURRAY AT EMURRAY@ INTERWEAVE.COM OR (970) 613-4625.











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custom cool

Melinda Barta

return-to-sender resin focals



TECHNIQUES

- :: right-angle weave
- :: peyote stitch
- :: fringe

See p. 94 for helpful technique information.





Just a small amount of easy-to-mix resin atop a collage of postage stamps (or any image of your choice) and barely three grams of seed beads go a long way. The result is an extremely affordable and totally customizable bead-encrusted cabochon that is sure to add a signature touch to your jewelry designs.

TRY THIS!

In a hurry? Create your collage in a pendant bezel setting and omit the beaded bezel. Don't stop at paper when collaging: trim the hanging loop off of a charm (like the owl used here) and adhere it to your collage using white craft glue before sealing with resin. Just make sure the charm isn't taller than the bezel.

If you have trouble finding settings for cabochons, buy pendant bezel settings, trim off the metal hanger using wire cutters, and smooth with superfine 400-grit sandpaper.

- 1) COLLAGE. Use craft glue to adhere stamps to the background paper, layering them as desired. Allow to dry. Center the bezel setting on top of the collage and trace around it. Trim the collage 1/16-1/8" inside the pencil line. Use the paintbrush and gel medium to coat the collage several times, allowing the gel medium to dry between coats. Use a small amount of glue to adhere the collage to the inside of the bezel setting.
- 2) RESIN. Working in a well-ventilated area, mix the resin according to manufacturer's directions. Place the bezel setting on the work surface (make sure the surface is level) and carefully pour the resin over the collage; allow to cure for about 3 days.
- 3) BEADED BEZEL. Surround your custom cabochon using seed beads, then embellish it with rondelles or lentils:

 Rounds 1–3: Use 6' of thread and A to work a strip of right-angle weave 3 units high and 32 units long (or 1 unit shy of fitting around the cabochon). Connect the ends of the strip to form a ring: String lA; pass through the end bead of the first unit in Round 3. String lA; pass through the end bead of the last unit in Round 3.

ARTIST'S TIPS

Having trouble pouring the resin? Cut the tip of a plastic straw at a 30° angle and use the tip as a scoop. If you happen to drizzle too much epoxy on the bezel, quickly use a toothpick to drag or push the bezel to a different area on the work surface, allowing the excess to run off the top edge.

Bubbles are often hard to avoid. If you see one, pop it with a pin, needle, or toothpick.

For a nice dome, the manufacturer suggests you fill the bezel setting to almost full, allow to dry overnight, mix more resin, and top off the bezel.

Continue, joining the end beads of Rounds 2 and 1 (Fig. 1).

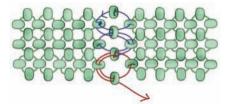
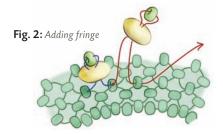


Fig. 1: Joining the strip into a circle

Round 4: String IA (or IB for contrast); pass through the next A in the previous round. Repeat around; pull the thread tight so the beadwork cups.

Round 5 (back): Weave through beads to exit a Round 3 edge bead. Insert the cabochon facedown in the ring of seed beads. Repeat Round 4.

Fringe: Weave through beads to exit from a vertical bead shared by Rounds 1 and 2. String 1 rondelle (or lentil) and 1 seed bead; pass back through the rondelle (or lentil) and the next vertical bead (Fig. 2). Repeat around the bezel, keeping the thread tight.

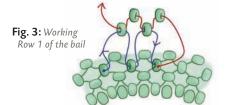


Note: If the fringe tends to loosen as you work, occasionally pass the needle under a thread in the right-angle-weave rounds and tie a knot. Repeat the thread path to secure the beads.

4) BAIL. Weave through beads to exit from a vertical bead shared by Rounds 2 and 3 at the top of the cabochon. Peyote-stitch the bail:

Row 1: String lA and pass through the next vertical bead; repeat (Fig. 3).

Rows 2–23: Work 22 rows of 4-bead-wide peyote stitch.



MATERIALS

Size 11° seed beads (A and B)

About 34 faceted pressed-glass 5×3mm rondelles or 6×2mm pressed-glass lentils

Nylon beading thread in color to match beads

1 metal 30mm round bezel cabochon setting

1½" square of colored scrapbooking paper for background

Assorted stamps

Clear 2-part ICE Resin kit with disposable measuring cups and wooden mixing sticks

Work surface (small piece of cardboard covered with wax paper)

Clear gel medium or Mod Podge Acid-free white craft glue

TOOLS

Size 12 beading needle Small paintbrush Pencil Scissors

FINISHED SIZE: $15/8" \times 2"$

Embellishment: Weave through beads, following the previously established thread path and stringing lB at the end of each row.

Finishing: Zip together Rows 23 and 1. ◆

MELINDA BARTA is editor of Beadwork magazine. She is the author of Custom Cool Jewelry: Create 200+ Personalized Pendants, Charms, and Clasps (Interweave, 2008) and Hip to Stitch: 20 Contemporary Projects Embellished with Thread (Interweave, 2005) and coauthor of Mixed Metals (Interweave, 2009). Visit www.melindabarta.com.



MEET THE ARTIST

Melinda will be teaching at Bead Fest Santa Fe, March 12–15.

RESOURCES

Check your local bead shop or contact: Seed beads: Orr's Trading Co., (303) 722-6466, www.orrs.com. Rondelles: Bokamo Designs, (913) 648-4296, www.bokamodesigns.com. Lentils and Nymo nylon beading thread: FusionBeads.com, (888) 781-3559. Cabochon bezel settings: Rio Grande, (800) 545-6566, www.riogrande.com. Pendant bezel settings, charms, and ICE Resin kit (includes mixing cups and sticks): Ornamentea, (919) 834-6260, www.ornamentea.com.

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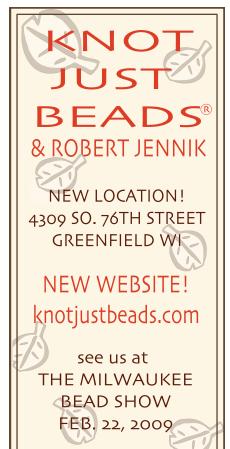
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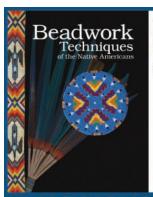
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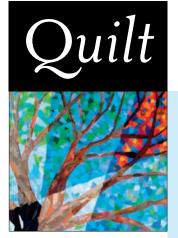
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cool stuff

Elizabeth Murray

irresistible seeds

It's the moment all seed-bead devotees have been waiting for: **Size 15° Delicas** are here! These tiny, perfectly cut cylinders make it possible to stitch patterns with greater detail. With nearly 100 fetching colors in metallics, luster, ceylon, and matte, you just might not have time for your household chores! Prices start at \$3.75 per 4.2-gram tube.

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Wear them, wash them, restring them—the new line of *permanent* galvanized seed beads won't flake or rub off. You can now make jewelry with these silver-plated gems and actually wear it for years to come! Available in sizes 6°, 8°, and 11°, plus sizes 8° and 12° three-cuts, these seed beads start at \$3.50 for 10 grams.







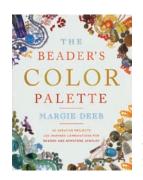
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RENAISSANCE INSPIRATION

From the shape of the obelisk to the 4-petal flower widely found in medieval architecture, flavors of the Renaissance emanate from Cindy Craig's finely crafted line of lampworked pendants. With a special technique she has yet to reveal, Cindy wraps a patterned Precious Metal Clay band around or inside each of her motley-colored lampworked beads, adding a touch of elegance to each piece. These focals are priced from \$90 to \$145.

compendium of color

Voyage with Margie Deeb through a world of brilliant hues in her new book, The Beader's Color Palette: 20 Creative Projects, 220 Inspired Combinations for Beaded and Gemstone Jewelry. Margie encourages beaders to combine colors and elements of the world around them in ways they may never have imagined. This new book offers 20 beadweaving projects by 28 accomplished contributing artists (Marcia DeCoster, Lisa Niven Kelly, Sherry Serafini, and more), step-by-step instructions, as well as each piece's source of inspiration. Visit your favorite bead or book store to purchase.



ISBN 978-0-8230-0474-4 NEW YORK: WATSON-GUPTILL PUBLICATIONS SOFTBOUND, \$24,95. 192 pages, color

THE STAFF OF BEADWORK INVITES YOU TO SEND YOUR NEW BEADWORKING PRODUCTS FOR CONSIDERATION IN COOL STUFF, PLEASE SEND ALL SUBMISSIONS TO ELIZABETH MURRAY, ASSISTANT EDITOR, AT EMURRAY@INTERWEAVE.COM, TOGETHER WITH COMPLETE PRODUCT INFORMATION.

NEW! In each issue, designer and author extraordinaire Katie Hacker will showcase some of the newest and hottest beading products to hit the market, as well as offer clever suggestions and tips for how to use common materials in unconventional ways. Plus, be sure to visit beadworkmagazine.com for a free download of one of Katie's fabulous designs that incorporates the product.

katie's beading secrets

BEADING CONE CRAZE!



staples that rarely see center stage, even though they add a lot of style to beaded designs. They're typically used to cover the ends of multiple-strand jewelry. But, why hide them in the back? Beading cones also make creative toppers for earrings and pendants, and they can be used as eye-catching bead caps in simply strung necklaces and bracelets.

Floral-themed cones add a sweet touch to any design and are available in a variety of styles. Antique-brass tulips (left) from Ornamentea {www.ornamentea.com, (919) 834-6260} add a

project: Visit beadworkmagazine.com for Katie's free Web-exclusive project, True Blue Necklace, featuring a cone from Ornamentea cleverly used as a pendant.

warm, vintage feel at \$2.50 per pair. Sterling silver lovers will covet the flower bud (middle) from FusionBeads.com at \$4 to \$5 each {www.fusionbeads .com, (888) 781-3559}. Patterned plum-blossom cones (right) from Nina Designs {www.nina designs.com, (800) 336-6462} complement a range of matching findings at \$5 to \$7 each.

eading cones are jewelry-making

KATIE HACKER presents "Beading Lessons" on each episode of the public television show Beads, Baubles, and Jewels. She is also the author of many beading books, includ-

ing Hip to Bead (Interweave, 2006). Read her blog and sign up for her monthly newsletter at www.katiehacker.com.

Beading Cone Tips from the Pros

"Make a fun little beaded person using a cone for a skirt and/or hat."

-Melanie Brooks Lukacs, Earthenwood Studio

"Sculpturally represent other cone-shaped objects, such as an ice-cream cone or a Christmas tree. For the ice-cream cone, string the narrow end first, add a round bead in your favorite ice-cream color inside the cone, and then add a red crystal for a cherry."

-Melissa Lee, Strands of Beads

"Use smaller bead cones in a dramatic pairing with a long bead by placing the tip of each cone toward the focal bead. The cones can transition to multiple strands of chain, beads, ribbon, or to larger single strands. This works best for pendants or asymmetrical designs with the focal bead on the side of the necklace."

-Heather Powers, HumbleBeads



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Reno, NV June 5 - 7
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bead biz

Viki Lareau

"made just for you!" —should you do custom work?

ou've been making jewelry, but you never planned to do custom work. However, as more people notice your jewelry and find out you make it, you may start to hear comments or questions like, "Oh, I love this necklace you've made. Do you have one in pink?" Tempted by the chance to sell or perhaps wanting to please a coworker, you start to think: "I could make one in pink."

As soon as you utter this aloud, though, a slew of comments and questions will start coming your way for which you had better be prepared. How much will it cost in pink? How long will it take? Can I still use these particular beads, because they are my favorite? This is for a gift, so I'll need it a little bigger than this one. At that point, you may wonder why you even said yes in the first place!

As soon as you decide to start your own jewelry-making business, the question of custom work will arise. By thinking this through ahead of time to figure out how to make this part of your business work best, you can avoid awkward, even ugly situations with your new clients.

Decide first if custom work is really something you can imagine doing.

Instead of making whatever you love, your customer will dictate to you what she wants made. To get paid for your efforts, you must follow the customer's instructions. This clearly doesn't suit every artist.

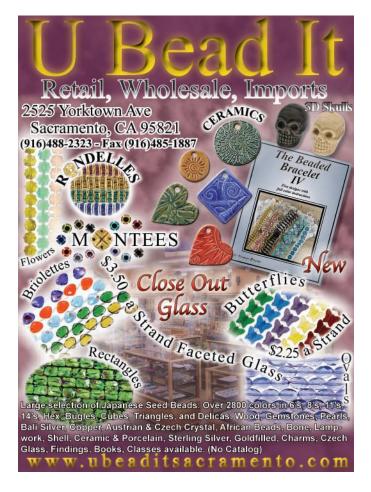
Always add a fee for custom work.

This could be anywhere from 5 to 50 percent. (I would probably start at 10 percent.)

Be realistic about your time frame.

I have a very important saying in my business: "Underpromise, overdeliver." If you think a project will take you a week, tell your client two. Two weeks? Say three. Please give yourself that extra time in case you can't find the product, or you get sick, or some other bump in the road occurs.





bead biz

Communicate clearly with your client.

Is this for a special occasion? If so, this may be a very emotional, sentimental piece you're creating. Go the extra mile to ask your client to bring a picture that resembles what she wants. Ask her what she likes about it. Look through some of your finished samples to see if something comes close. The two of you could even draw some sketches together (this will really reinforce your client's feeling of satisfaction that she collaborated with you). Then meet with her again once you have started the piece to see if you two are on the same page. This last step alone can save costly and timeconsuming redos!

I don't know many artists who do custom work exclusively. But I do know plenty who offer this as an additional service. Custom work can be especially lucrative for wedding parties and special occasions. If you decide you want to add this service to your business, remember that the most important thing is to be patient enough to see things through until the client is happy. The joy of getting it just right for someone can make all your efforts worth it!

With sterling prices dropping, how do I charge for pieces I've made a while ago when sterling was more expensive? Do I adjust my prices now?

-ANNE

I tend to leave older projects at their original prices. Then price your new pieces in line with today's market. My guess is you probably didn't get the right profit margin when sterling was more expensive so you could stand to price these older pieces a little higher to make up for it. Do this, and I think you'll find things will always even out in the wash.—VL



VIKI LAREAU owns The Bead Factory in Tacoma, Washington, with her husband, Mark. She has taught business and beading classes nationwide. She also produces the Puget Sound Bead Festival. Her book, Marketing and Selling Your Handmade Jewelry: The Complete Guide to Turning Your Passion into Profit (Interweave, 2006), is a best-selling resource.

Keep those questions coming by writing Viki at beadbiz@thebeadfactory.com!



scarlett's style Scarlett Lanson

With two sparkling crystal pendants nestled inside herringbone bead caps and many exciting twists of patterned crystal fringe, this stunning spiral-stitched necklace will be treasured as pure design alchemy.

TECHNIQUES

- :: spiral rope
- :: netting
- :: herringbone stitch

See p. 94 for helpful technique information.

the alchemist's treasure

Inspiration Abounds

he piece was about harnessing inspiration and conveying it with technique. First, I wanted to focus on sharing my methods for embellishing a spiral rope and creating an interesting visual by playing with patterns. Spiral stitch has so many possibilities and can easily be taken to the next level by alternating the beads used in the loops and interjecting bits of spiked fringe. By embellishing from the core of the rope as well as within the individual spiraling loops, you create two spirals. Follow the intricate pattern in this project or experiment with your own unique patterns applying these same methods.

While choosing the color palette for this necklace, I listened to the audio version of Paolo Coelho's book *The Alchemist*—listening to an audio book is great while your eyes and hands are busy beading. The colors used here leapt in my mind when several locales and treasures were described. The message in this book is about finding your personal legend in life, or purpose, and letting the omens and your intuition guide you to all you wish to attain or achieve. I meditated about my own personal legend in life as I designed this piece, and I hope that you can do the same as you bead your own Alchemist's Treasure.



Before you begin stitching, set your bead piles in alphabetical order. Since there are so many different beads, take an alphabet bead (or a piece of paper with a letter written on it) and set it into each pile.

MATERIALS

- 5 g 24k gold-plated size 15° seed beads (A)
- 3 g matte purple/fuchsia size 15° seed beads (B)
- 2 g metallic dark bronze size 15° seed beads (C)
- 1 g 24k gold-plated size 11° hex-cut beads (D)
- 1 g metallic light bronze size 11° seed beads (E)
- 1 g matte purple size 11° triangle seed beads (F)
- 1 g metallic dark green size 11° triangle seed beads (G)

- 1 g matte khaki size 11° triangle beads (H)
- 35 Dorado AB2X 3mm crystal bicones (I)
- 35 rose satin 3mm crystal bicones (J)
- 35 Ceylon topaz 3mm crystal bicones (K)
- 51 amethyst 3mm crystal bicones (L)
- 14 violet opal 4mm crystal bicones (M)
- 42 crystal Dorado AB2X 4mm crystal rounds (N)
- 18 rose satin 4mm crystal bicones (O)
- 6 crystal golden shadow 4mm crystal rounds (P)

- 16 verde 4mm crystal bicones (Q)
- 10 crystal golden shadow 8mm top-drilled crystal octagon pendants
- 2 light amethyst 11×16mm crystal baroque pendants
- 1 rose alabaster vintage 6×15mm crystal
- Smoke 6 lb braided beading thread

TOOLS

Size 12 beading needles Scissors

FINISHED SIZE: $19\frac{1}{2}$ " (WITH 3 $\frac{3}{4}$ " FOCAL)

1) **SPIRAL ROPES**. Stitch two lengths of spiral rope, one longer than the other, to create the two sides of the lariat. *Note:* The B beads will always be the core beads:

Pattern 1: Use 6' of thread to string 4B, lA, lC, and lA; pass through the 4B (core beads). String lB, lA, lC, and lA; pass up through the last 3 core beads and the lB just strung to make a loop (Fig. 1). Continue working spiral stitch in this pattern for 6".

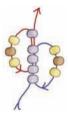


Fig. 1: Beginning spiral stitch Pattern 1

Pattern 2: Continue working as before, changing the pattern so every other loop consists of 1B, 1A, 1D, and 1A; repeat for 1¹/₂".

Pattern 3: Continue working as in Pattern 2 but substitute 3mm bicones for the C in every other loop: in the first loop use I, in the third loop use J, in the fifth use K, and in the seventh use L. Starting again with I, repeat the established pattern four more times for a total of 40 stitches.

Pattern 4: Continue working as in Pattern 3 but substitute the triangle beads for the D in every other loop: in the first loop use F, in the third loop use G, in the fifth loop use H, in the seventh loop use G. Repeat once more for a total of 16 stitches.

Pattern 5 (fringe): Exiting from the last core bead, string lM and lC; pass back through the lM and up through the last core bead to form a fringe. Follow Pattern 4 to add l loop. Continue the pattern, adding an N fringe between the loops, then an O fringe, then a P fringe. Repeat the entire pattern two more times for a total of 24 stitches.

Pattern 6 (loop fringe): Follow Pattern 5 but replace the previous fringe with loop fringe, where each loop contains II,

1A, II, IA, and II. Continue the pattern by substituting I with J, then K, then L. Repeat entire pattern once more for a total of 16 stitches. Do not cut the thread. Set aside.

Repeat entire step for a second rope, but work the pattern established in Pattern 4 five times (instead of two) for a total of 40 stitches.

2) HERRINGBONE CAPS. Weave 2 spiral herringbone-stitched bead caps embellished with crystal fringe:

Rounds 1 and 2: Use 3' of thread to ladderstitch a strip 2A high and 8A long. Ladder-stitch the first and last beads together to form a ring (Fig. 2).



Fig. 2: Rounds 1 and 2 of the cap

Round 3: String 1A, 1L, and 1C; pass back through the 1L. String 1A; pass down through the next 1A of Round 2 and up through the next 2A of Rounds 1 and 2 (Fig. 3). Pull very tight. Work 1

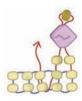


Fig. 3: Working Round 3 while adding fringe

stitch with 2A. Repeat around, using lQ instead of lL for the next fringe to add a total of 2 crystal fringes and 8A. *Note:* Push the fringe toward the outside of the cap and make sure each herringbone stitch above it always sits behind the fringe, forcing the fringe outward.

Round 4: String 2A; pass down through the next A of the previous round and up through the next 3A from the previous three rounds (Fig. 4). String 1A, 1Q, and 1C; pass back through the 1Q. String 1A; pass down through the next

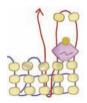


Fig. 4: Beginning Round 4

IA of Round 3 and up through the next 3A of Rounds 1–3. Repeat around, using IL instead of IQ for the next fringe to add a total of 2 crystal fringes and 8A.

Round 5: Repeat Round 3, but this time pass down through the cap's next 1A and up through the next 3A of the three previous rounds with each stitch.

Rounds 6-9: Repeat Rounds 4 and 5 twice, alternating the C at the tips of the fringe with A as desired.

Ends: Use the working thread from one rope to string 5 octagon pendants, 1 bead cap, and 1 baroque pendant; pass back through the bead cap, the octagon pendants, and into the spiral rope. Pull tight so the pendant nestles inside the cap. Repeat thread path several times to reinforce. Secure the thread and trim.

Repeat entire step for a second cap, then connect it and the remaining octagon and baroque pendants to the remaining rope as before.

3) BEADED BEAD. Work a netted beaded bead to connect the ropes (Fig. 5):

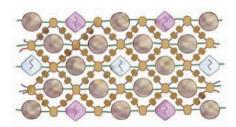


Fig. 5: Beaded-bead netting pattern

Round 1: Use 4' of thread to string {1N, 1E, 1O, and 1E} four times; pass through all the beads again to form a circle and tie a knot. Weave through beads to exit 1E.

Round 2: String 2C, 1E, and 2C; pass through the next 1E of Round 1.

Repeat around to form a total of 8 nets. Step up for the next round by passing through the first 2C and 1E of this round.

Round 3: String lN; pass through the middle lE of the next net. Repeat around to add a total of 8N.

Round 4: Repeat Round 2.

Round 5: Repeat Round 3, alternating 1N and 1M. *Note:* The N are vertically aligned above the O of Round 1.

Rounds 6-9: Repeat Rounds 1-4 in reverse, following the pattern established in Fig. 5. Secure the thread and trim.

Use the thin ends of both ropes to string the beaded bead and slide it down until the top of the bead is about $1\frac{1}{2}$ " past the start of Pattern 3.

4) TOGGLE RING. Use seed beads and crystals to stitch the ring half of the clasp:

Round 1: Use 3' of thread to string {1N and 1E} eight times, leaving a 4" tail. Tie a knot to form a circle; weave through beads to exit 1E.

Round 2: String 2C, 1E, and 2C; pass through the next 1E of Round 1.

Repeat around to add a total of 8 nets. Step up for the next round by passing through the first 2C and 1E of this round.

Round 3: String IA, IO, and IA; pass through the next IE of Round 2.

String IM; pass through the next IE of Round 2. Repeat around to add a total of 8 nets. Weave through beads to exit IE from Round 1.

connection: String 2C; pass through the end bead at the beginning of one of the spiral ropes. String 2C; pass through the next 1E of Round 1. String 4C; pass through the first 1E exited (Fig. 6). Repeat the thread path to reinforce. Secure the thread and trim.



Fig. 6: Toggle ring and connection

5) TOGGLE BAR. Thread a needle on the tail thread of the remaining spiral rope. String 9E, the 6×15mm bicone, and 6E; pass back through the third, second, and first E strung. Weave through beads to exit the 1E before the bicone. String 3E, pass through the bicone, string 3E (Fig. 7), and pass through the E on this side of the bicone to reach the rope. Repeat the thread path to reinforce. Secure the thread and trim. ◆



Fig. 7: Working the bar half of the clasp

At just eighteen, **SCARLETT LANSON** has discovered many new and ingenious ways to stitch with seed beads. Her creative uses of crystals, gemstones, and pearls in tandem with woven beadwork make her designs stand out. She intends to publish an inspirational book for beaders and run her own bead store in the future. Visit her website at www.thebeadersmuse.com and contact her at scarlatte424@yahoo.com.

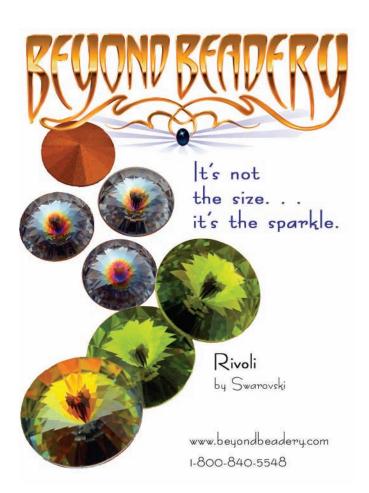
RESOURCES

Check your local bead shop or contact: Kits: Scarlett Lanson, www.thebeadersmuse .com, scarlatte424@yahoo.com.

ARTIST'S TIPS

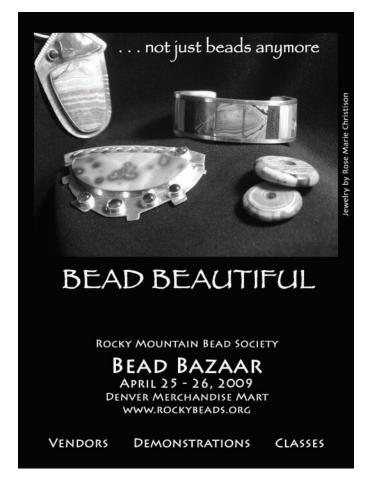
- As with all beadwork projects, tension is paramount. After each stitch, slowly pull your thread taut. Some of the worst tangles occur when pulling the thread through beads too quickly—take it slow and steady for an even finish.
- When creating each new loop fringe in Pattern 6, be sure to always push
 it toward the spiral so that you don't accidently add fringe between the
 loops already placed and interrupt the pattern.

31

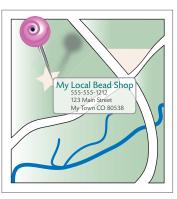












Find a local bead shop, club or supplier online!

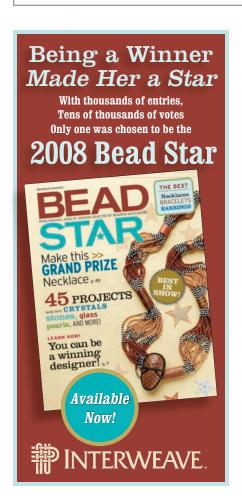
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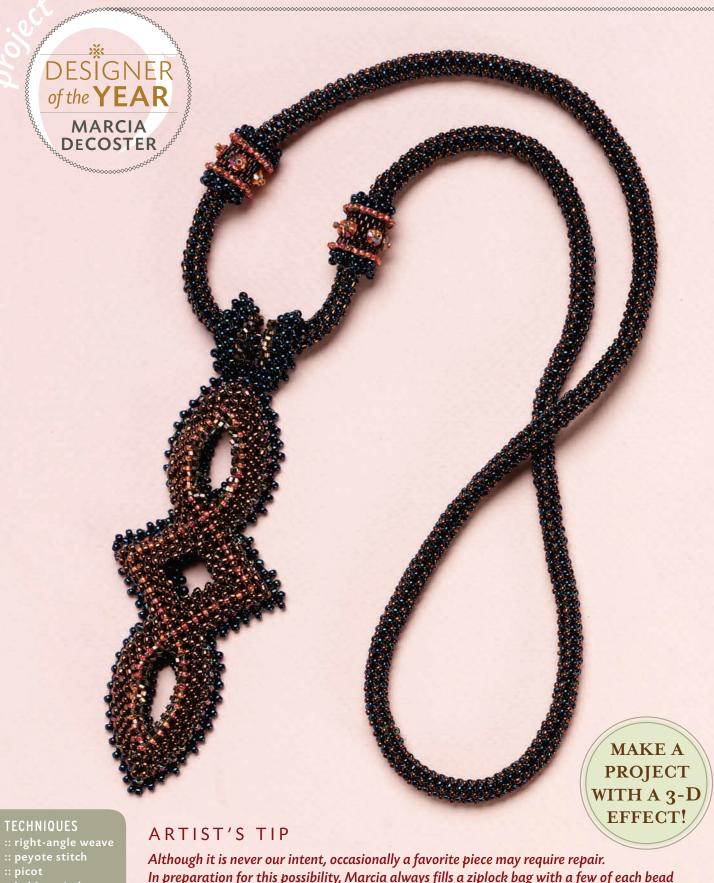
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ARTIST'S TIP

Although it is never our intent, occasionally a favorite piece may require repair. In preparation for this possibility, Marcia always fills a ziplock bag with a few of each bead used in the design and labels it with the project name. These bags live in her "to repair" drawer should she ever need to utilize their contents.

DESIGNER of the YEAR

ellipse necklace

This elegant necklace draws visual power from the strong geometry in its curved and layered right-angle-weave pendant.





ABOUT THE ARTIST

Marcia DeCoster is a beadweaving artist who lives in beautiful San Diego. She loves to share her designs through teaching and publication. Many of her designs utilize rightangle weave, which she finds to be an incredibly versatile stitch for realizing her visions. The stitch's capacity to be structural, fluid, shaped, and embel-

lished is the subject of her forthcoming book, Marcia DeCoster's Beaded Opulence: Elegant Jewelry Projects with Right-Angle Weave (Lark Books, 2009). In this issue's project, right-angle weave's flexible shaping qualities are an integral part of the design. Marcia considers herself to have the perfect job—sharing her knowledge with others, meeting interesting beaders, and playing with beads.

Visit Marcia's website, www.marciadecoster.com.

MATERIALS

- 12 metallic gold size 15° seed beads
- 1 g blue metallic size 15° seed beads (A)
- 2 g dark bronze size 15° seed beads (B)
- 1 g bronze size 15° hex-cut beads (C)
- 1 g silver-lined orange size 15° seed beads (D)
- 5 g blue metallic size 11° seed beads (E)
- 3 g dark bronze size 11° seed beads (F)
- 1 g light brown AB size 11° seed beads (G)
- 1 g reddish bronze size 11° cylinder beads (H)
- 12 topaz AB 4mm crystal sequins

Smoke 4 lb braided beading thread

TOOLS

Scissors

Size 11 beading needle

FINISHED SIZE: 25" (WITH 134" × 5" FOCAL)

ARTIST'S TIP

Marcia finds she is often inspired to create a palette for a design before she's ready to bead it.

She fills a small pencil box with the chosen beads, labels the intended project, and places it in her "to be beaded" pile.

PENDANT

1) SQUARE. Use E to work a rightangle-weave square (Fig. 1a) that will later be turned and used as the pendant's central diamond:

Side 1: Use 5' of thread to stitch a strip of right-angle weave 9 units long and 3 rows wide.

Side 2: Work 3 units and turn. Work back and forth on these 3 units for a total of 6 short rows (you will now have an L-shaped 9-by-9 unit).

Side 3: Weave through beads to exit the inside edge of the final row of Side 2 and work a new row of 3 units. Work back and forth on these 3 units for a total of 6 short rows (you will now have a U-shaped 9-by-9 unit).

Side 4: Weave through beads to exit the inside edge of the final row of Side 3 and work 3 units. Work one more 3-unit row. Join the last row of Side 4 to the beads of Side 1 to complete the square.

2) ELLIPSES. Working off opposite corners of the square, use E and A to work 2 right-angle-weave ellipses:

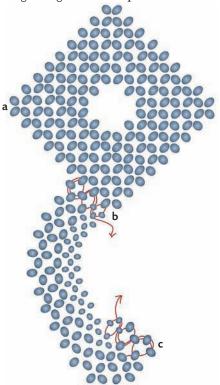


Fig. 1: Working the central square and first ellipse

Side 1, Row 1: Weave through beads to exit the third edge bead from a corner. Use 3E to work the first unit. Moving toward the corner, weave a second unit using 1E for the bottom bead and 1A for the side bead. On the third unit, use 1A for both the bottom and side beads (Fig. 1b).

Side 1, Rows 2–11: Work 3 units across in the same bead-size pattern as Row 1. The work will curve.

Side 1, Rows 12 and 13: Work 3 units across using all E. Weave through beads to exit the inside edge bead of Row 13.

Side 2, Row 1: Work l unit of 3E. Moving toward the center of the curve, stitch a second unit using lE for the top bead and lA for the side bead. On the third unit, use lA for both the top and side beads (Fig. 1c).

Side 2, Rows 2-9: Work 3 units across in the same bead-size pattern as Side 2, Row 1. Join the final row to the corresponding 3 edge beads of the adjacent side of the square.

Repeat entire step on the opposite corner of the square to create an upper ellipse. Secure the thread and trim. Set the blue pendant layer aside.

Repeat Steps 1 and 2, this time using C instead of A, and F instead of E to make the bronze pendant layer.

3) LAYERS AND EDGES. Use G and right-angle weave to join the layers along their outside edges (each unit will consist of 1E, 1G, 1F, and 1G). Work 1 row of right-angle weave using E along the entire outside edge of the blue layer. *Note:* To work the corners, add an additional unit of right-angle weave using 3E (Fig. 2).

4) BAIL. Start 3' of new thread that exits from the outside edge of the third unit left of the tip on the blue layer's upper ellipse. Repeat Rows 1–11 of Step 2, using E along the outside as before and C (instead of A) along the inside edge (Fig. 3). Fold the strip in half and join the last row to the same blue layer's edge beads that are attached to the first row. Repeat on the other side of the blue layer's upper ellipse to make a second bail to mirror the first.

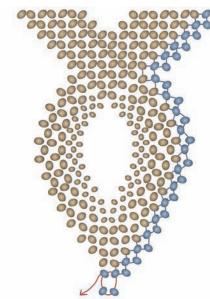


Fig. 2: Working the extra row of E and the point increase

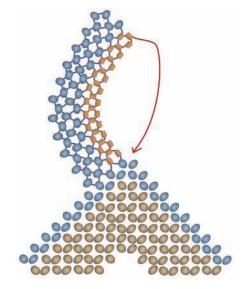


Fig. 3: First half of the bail

5) EMBELLISHMENT LINE. Weave through beads to exit from an inside C at the tip of the bronze layer. String ID; pass through the side IC of the next row's adjacent unit. Repeat to create an orange line along the inside edge of the ellipse (Fig. 4a), continuing through the outside edge of the square (Fig. 4b), into the corresponding B of the next ellipse, and up the other side of the square. Secure the thread and trim.

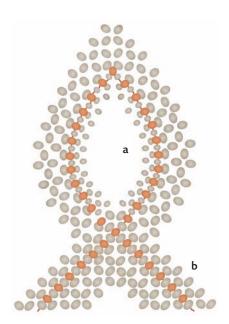


Fig. 4: Embellishing the bronze layer

NECKLACE

6) BEADED BEADS. Use sequins, cylinder beads, and seed beads to peyotestitch a beaded bead (Fig. 5):

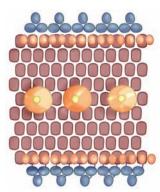


Fig. 5: Beaded bead

Tube: Use 4' of thread to peyote-stitch a rectangle 9H wide and 28 rows long. Zip the ends together to form a tube. Weave through beads to exit 1H at the tube's edge.

Picots: String 3E; pass down through the next edge bead and up through the following. Repeat around to add a total of 7 picots. Repeat to add picots along the other edge of the tube. Weave through beads to exit 1H at the midpoint of the tube.

Sequins: String 1 sequin and 1 metallic gold size 15°; pass back through the sequin and through the next 1H.

ARTIST'S TIP

To increase your speed, choose a manageable thread length no longer than about 5'. Thread longer than this will actually slow you down. The time it takes to weave in a new thread is minimal compared to the extra pulls of thread, plus the time spent to overcome possible tangles.

Weave through beads to exit 1H four rows away; repeat to add a total of 6 sequins. Weave through beads to exit from an H edge bead.

Rim: Ladder-stitch a strip of 20D. Position the strip along the edge around the tube and stitch the first and last beads together to form a ring. Sew through the strip and the tube edge every few beads to tack the strip in place. Repeat on the other end of the tube. Do not cut the thread.

Repeat entire step for a second beaded bead.

7) ROPE. Work a tubular right-angleweave rope 5 units around and 25" long, using lE for both the top and bottom and lB for the sides of each unit. Before joining the ends together, use the rope to string I beaded bead, the bail, and I beaded bead. Use the working thread from the beaded beads to sew them into place on the rope, 11/2" from each side of the bail. +

RESOURCES

Check your local bead store or contact: FireLine braided beading thread and all other beads and findings: The Beading Frenzy, (650) 347-2323, www.thebeadingfrenzy.com.





corsage cuff

This shimmering cuff's right-angle-weave base is bead-embellished differently on each side to make it reversible. The removable lacy flower pendant cleverly hides a strong magnetic clasp.



TECHNIQUES

- :: right-angle weave :: circular right-angle

ABOUT THE ARTIST

Lisa Kan is a bead and lampwork artist who channels her creative energy into a wide variety of mediums that challenge her. She enjoys designing elegant and feminine beadwork with a vintage feel using tiny seed beads. Many of her designs are inspired by nature and have a floral or leaf motif, as in this cuff. With an eye for color and textural balance, she often combines crystals, pearls, and seed beads with basic beading stitches to build complex designs. In this project, Lisa adds versatility by creating a reversible cuff and a flower embellishment that can be easily transformed into a pendant or pin. She

is the author of Bead Romantique: Elegant Beadweaving Designs (Interweave, 2008).

Visit her website, www.lisakan.com, to see more of her work and read her blog, www.lisakan.blogspot.com.

MATERIALS

- 5 g bronze luster size 15° Japanese seed beads (A)
- 10 g olive-lined aqua size 11° Japanese seed beads (B)
- 60 silver-lined light topaz matte size 11° triangles (C)
- 60 aqua-lined light amber size 11° triangles (D)
- 10 g bronze-lined aqua 1.5mm cubes (E)
- 60 bronze luster AB size 8° Japanese seed beads (F)
- 60 erinite 3mm crystal bicones
- 60 light olivine 3mm crystal bicones
- 1 fuchsia AB 8mm crystal round
- 9 bronze sage 4×3mm potato pearls
- 1 gold-filled 6×8mm magnetic clasp Smoke 6 lb braided beading thread

TOOLS

Size 12 beading needles Scissors

FINISHED SIZE: 7"

1) BASE END. Use 6' of thread and E to work a strip of ladder stitch 13 beads long by l bead high. Use E to work decreasing brick stitch off the base for 7 additional rows. Exit from the last bead (Fig. 1).



Fig. 1: Working the first base end

String 5B; pass down through the E at the opposite end of the seventh brick-stitched row. Weave through beads to repeat the thread path to reinforce. Exit from the third B strung. String 2A, one half of the clasp, and 2A. Pass through the B just exited and the next 2B to form a loop (Fig. 2). Repeat the thread path several times to reinforce. Secure the thread and trim.

Repeat entire step for a second base end, using the other half of the clasp.

Fig. 2: Attaching one half of the clasp



2) BASE BODY. Start a 6' thread that exits down through the first E in the first row of one base end.

Row 1: String 6B and pass up through the third E of the base end's first row to form the first unit; weave through beads to pass back through the last 4B just strung. String 6B; pass through the fourth and third beads of the previous unit and the first 4B just strung (Fig. 3). Continue working right-angle

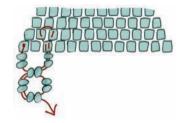


Fig. 3: Units 1 and 2 of Row 1

weave with 2B for each unit's sides until the strip is 29 units long. String 2B; pass down through the first E of the second base end. Weave through beads to exit the third E. String 2B and pass through the third and fourth beads of the previous right-angleweave unit (Fig. 4).

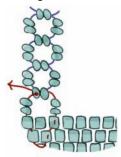


Fig. 4: Securing Row 1 to the second base end

Row 2: Weave through beads to exit the fifth E of the second base end's first row. String 4B; pass through the last 2B of the previous row. Weave through beads to pass through the 4B just added and the nearest 2B of the next unit in the previous row. String 4B; pass through the last 4 beads passed through and the first 2B just strung. Continue working right-angle weave down the row (Fig. 5), securing the last unit to the fifth E of the first base end's first row, and following the method used to secure the end of Row 1.

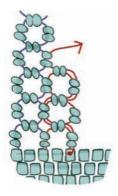


Fig. 5: Working Row 2

Rows 3-6: Work right-angle weave as before to continue joining the base ends, anchoring each row to every other bead in the band ends' first rows. Secure the thread and trim.

3) SIDE ONE BASE EMBELLISHMENT.

Working down, then up the rows of the base, embellish the right-angle-weave units in a herringbone pattern. Rows 1–3 should slant up to the right; Rows 4–6 should slant up to the left:

Row 1, Unit 1: Start a 6' thread that exits from the third E of a base end's first row. String IA, IC, and IA; lay the strand diagonally across the right-angle-weave unit and pass through the 2B that connect this unit to the next one, making a right-slanting zigzag (Fig. 6a).

Row 1, Unit 2: String lA, lF, and lA; lay the strand across the unit and pass through the 2B that that connect the next two units as before.

EDITOR'S TIPS

- Instead of using all crystals for the base embellishment, Lisa smartly mixes in similar-colored seed, cube, and triangle beads—a very affordable choice.
- If you prefer a permanent focal, omit the bail and simply stitch the flower to the middle of the band.
- Pass a safety pin through the flower and-voilà—an instant brooch!

Row 1, Unit 3: String lA, l olivine, and lA; lay the strand across the unit and pass through the 2B that connect the next two units (Fig. 6b).

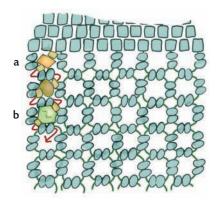


Fig. 6: Embellishing Row 1

Row 1, Units 4–30: Repeat Units 1–3 down Row 1 nine more times.

Row 2: Work Unit 30 with IA/IC/IA, Unit 29 with IA/I olivine/IA, and Unit 28 with IA/IF/IA. Repeat up the row in the established pattern.

Row 3: Work Unit 1 with 1A/1 olivine/1A, Unit 2 with 1A/1C/1A, and Unit 3 with 1A/1F/1A. Repeat.

Weave through beads so that the embellishment slants up to the left when working all of the following rows:

Row 4: Work Unit 30 with lA/lF/lA, Unit 29 with lA/lC/lA, and Unit 28 with lA/l olivine/lA. Repeat.

Row 5: Work Unit 1 with 1A/1F/1A, Unit 2 with 1A/1 olivine/1A, and Unit 3 with 1A/1C/1A. Repeat.

Row 6: Work Unit 30 with 1A/1 olivine/1A, Unit 29 with 1A/1F/1A, and Unit 28 with 1A/1 C/1A. Repeat. Weave through beads to exit from the reverse side of the bracelet, turning the work.

4) SIDE TWO BASE EMBELLISHMENT.

Repeat Step 3 to embellish Side 2 in the same manner, but this time Rows 1–3 should slant up to the left and Rows 4–6 should slant up to the right, creating a reverse herringbone pattern from Side 1. Continue to work down, then up the rows of the base:

Row 1: Work Unit 1 with IA/ID/IA, Unit 2 with IA/I erinite/IA, and Unit 3 with IA/IE/IA. Repeat.

Row 2: Work Unit 30 with IA/1 erinite/IA, Unit 29 with IA/ID/IA, and Unit 28 with IA/IE/IA. Repeat.

Row 3: Work Unit 1 with IA/1 erinite/IA, Unit 2 with IA/1E/IA, and Unit 3 with IA/ID/IA. Repeat.

Weave through beads so that the embellishment slants up to the right when working all of the following rows:

Row 4: Work Unit 30 with lA/1D/1A, Unit 29 with lA/1E/1A, and Unit 28 with lA/1 erinite/1A. Repeat.

Row 5: Work Unit 1 with 1A/1E/1A, Unit 2 with 1A/1D/1A, and Unit 3 with 1A/1 erinite/1A. Repeat.

Row 6: Work Unit 30 with lA/lE/lA, Unit 29 with lA/l erinite/lA, and Unit 28 with lA/lD/lA. Repeat.

5) EDGING. Weave through beads to exit from the first 2B on the outside edge of the first right-angle-weave unit. String lA and pass through the next 2B on the bracelet's edge. Repeat down both edges of the bracelet, adding lA between each unit.

Picots: Weave through beads to pass back through the last 1A strung. String 3A; pass through the last 1A strung again and the next 2B and 1A, to form a picot loop (Fig. 7). Continue, adding picots along both edges of the bracelet base.

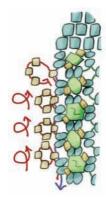


Fig. 7: Adding picot edging

6) FLOWER. Use seed beads, pearls, and a crystal to create a circular right-angleweave flower:

Round 1: Use 6' of thread to string the crystal round, leaving a 2' tail. String 9B and pass through the crystal. String

9B and pass through the crystal again. Pass through all 18B to form a tight circle around the crystal.

Round 2: String 8B; pass through the last 2 beads exited from Round 1 and the first 2B just strung to form the first right-angle-weave unit. String 6B; pass back through the next 2B of Round 1, up through the first 2B of Unit 1, the 6B just strung, and the next 2B of Round 1 (Fig. 8). Continue

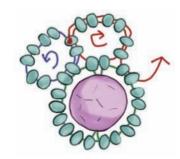


Fig. 8: Beginning Round 2

working around the circle for a total of 8 right-angle-weave units. To weave the ninth (last) unit, string 4B and pass through the 2 nearest B of the first unit. Weave through beads to exit from the second B just added (Fig. 9).

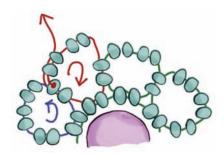


Fig. 9: Connecting Units 1 and 2 of Round 2

Round 3: Work the round in circular right-angle weave, adding two 8B units atop each unit of Round 2 (Fig. 10a), making a total of 18 units. (The final stitch will consist of 4B as you join the first and last units.) The beadwork will ruffle.

Round 4: Work two 7B units atop each unit of Round 3 (Fig. 10b), making a total of 36 units. (The final stitch will consist of 3B as you join the first and last units.) Weave through beads to exit from the second-to-last B added.

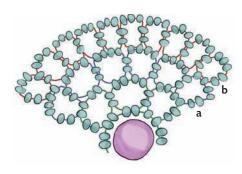


Fig. 10: Rounds 1-4

Round 5: String 3A and pass through the second B of the next unit in Round 4 (Fig. 11). Repeat around for a total of thirty-six 3A stitches. Secure the thread and trim.

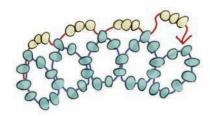


Fig. 11: Embellishing the outside of the flower

Center picots: Place a needle on the tail thread and weave through beads to exit from the second bead of Round 1. String 3A; pass through the next 2B of Round l (Fig. 12). Repeat around for a total of 9 picots.

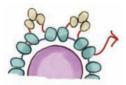


Fig. 12: Adding picots to Round 1

Pearls: Weave through beads to exit up through the 2B that make up one side of a Round 2 unit. String 1 pearl; lay the strand diagonally across the right-angle-weave unit and pass up through the 2B that make the next unit's side. Repeat around, adding a total of 9 pearls inside the Round 2 units (Fig. 13a).

Intersections: Weave through beads to exit from the second B at the top of a Round 2 unit. String lA; pass through

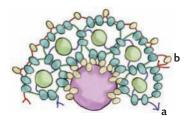


Fig. 13: Embellishing the top of Round 2

the next 2B (Fig. 13b). Repeat around to add a total of 18A. Secure the thread and trim.

7) BAIL. Work a peyote-stitched strip off the flower center to create a bail:

Shank: Start 2' of thread in Round 1 and exit toward the back the flower. String 6B and pass through the opposite B of Round 1. Weave through the loop several times to reinforce. Working off the center of the loop, peyotestitch a 3-row strip that's 4B wide.

Bail: String 3B; pass back through the first B just strung to increase one side of the strip. Use B to work 2 peyote stitches. String 3B; pass back through the first B just strung to increase this side of the strip. Use B to work 3 stitches across the row (Fig. 14). Use B to work 16 more rows

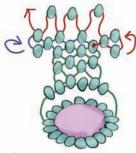


Fig. 14: Peyotestitching the bail

of peyote stitch. Weave through beads of the last row to exit from the second up bead. Work 3 rows, 4B wide. Stitch the last row to the center of the shank loop to form a tube.

Bail edging (optional): Weave through beads to exit from an edge bead of the bail's increase row. String 3A; pass under the thread connecting the next 2B at

the edge of the bail and back through the third A just strung. *String 2A; pass under the thread between the next 2B and back through the second A just strung. Repeat from * down the side of the bail. Repeat for the bail's other edge. Secure the thread and trim. +



ARTIST'S TIPS

- Chain-nose pliers are a great tool for pulling your needle through tight-to-stitch areas.
- Secure tail threads with a No Tangle thread bobbin-it will neatly store and protect thread until you are ready to use it.
- Add a safety chain to the seedbead loops that attach to the clasp so you don't have to worry about losing your cuff should the magnetic clasp accidently open.

RESOURCES

Check your local bead shop or contact: Seed beads, Swarovski crystals, Toho cubes, and clasp: The San Gabriel Bead Co., (626) 447-7753, www.beadcompany.com. Pearls: Evergreen Trading Co., (213) 688-2723. FireLine braided beading thread: Bass Pro Shops, (800) 227-7776, www.basspro.com.



eastern ombré choker

When wearing this ombré-hued square-stitched choker, you become a moving gallery that features a hand-colored triptych at the center of your neck.

TECHNIQUES

- :: ladder stitch
- :: square stitch
- :: whipstitch
- :: fringe
- :: picot

See p. 94 for helpful technique information.

ABOUT THE ARTIST Jean Campbell is a bedesigner and writer

Jean Campbell is a beadwork designer and writer living in Minnesota. One recurrent theme in Jean's work is the combination of unlike materials and techniques. For example, in this piece, both the

high-end crystal beads and low-end resin dominoes command respect, as does the artful off-loom stitching versus the "crafty" stamping and coloring. Ever the mediator, Jean strives to combine disparate elements into a harmonious whole.

Find out more about what's on Jean's beading mind in her weekly blog on beadingdaily.com and on her website, www.jeancampbellink.com.

MATERIALS

- 5 g translucent green size 11° cylinder beads (A)
- 1 g opaque turquoise size 11° cylinder beads (B)
- 1 g opaque spring green size 11° cylinder beads (C)
- 2 g opaque lemon cream size 11° cylinder beads (D)
- 50 g dark green size 6° seed beads (E) 78 olivine 4mm crystal cubes
- 36 turquoise 6mm crystal rounds
- 3 bone 20×40mm dominoes with 2 horizontally drilled and 1 vertically drilled holes
- 3" of silver French wire
- 1 sterling silver 10×35mm 6-loop magnetic slide clasp

White 6 lb braided beading thread Smoke 6 lb braided beading thread Black solvent-based ink pad Leaves and geisha stamps Fine-point permanent markers in black, turquoise, green, light green, dark

Clear acrylic spray paint Newspaper

yellow, and light yellow

TOOLS

Scissors

Size 12 sharp or beading needle Small paintbrush

FINISHED SIZE: 123/8"

FOCAL

1) DOMINOES. Working in a well-ventilated area, use the stamps and ink to decorate the smooth side of the dominoes, creating a triptychlike scene. Allow to dry. Use the permanent markers to color the stamped images as desired. Allow to dry. Set the dominoes on the newspaper, smooth side up, and spray a light coat of acrylic. Allow to dry. Set the dominoes aside.

2) COLUMNS. Use crystal cubes to work ladder-stitched columns between the dominoes:

columns: Use 2' of white thread and crystal cubes to work a strip of ladder stitch 12 beads long (2 beads taller than the domino), leaving an 8" tail. Reinforce the strip by making 2 whipstitches

around the thread between each bead (Fig. 1). Set aside; do not trim the working and tail threads (they will be used when completing the frame). Repeat three times for a total of 4 columns.



Fig. 1: Whipstitching between beads on Column 1

Connect: Lay Column 1 along the left side of the first domino in the triptych (it should be centered top to bottom). Use the working or tail thread to weave through the column to exit the cube that lines up with the domino's top horizontally drilled hole; pass through the domino and into the matching cube of Column 2. Whipstitch down the right side of Column 2 and pass through the cube that lines up with the domino's bottom horizontally drilled hole; pass through the domino and the matching cube of Column 1 (Fig. 2). Repeat the connecting thread path several times to reinforce. Secure the thread and trim.

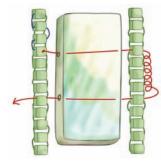


Fig. 2: Connecting Columns 1 and 2 to the first domino

Use the working or tail thread of Column 2 to join Columns 2 and 3 and the center domino in the same manner as the first domino. Repeat again to connect Columns 3 and 4 and the third domino.

ARTIST'S TIPS

- Buy more than three dominoes for this project so that you can experiment with stamping and coloring.
- If you make an "artistic oops" while the ink is still wet, wipe the ink off with a cotton swab dipped in nailpolish remover. If the ink has dried, lightly sand the ink off using finegrade sandpaper.
- It's helpful to use chain-nose pliers to push and pull your needle through the base beads of the band when making the loops.
- If a choker isn't for you, just make the straps shorter to create a stunning bracelet, or longer, to make a belt.
- If desired for added strength, brush Future floor polish on the beadwork, avoiding the dominoes. Drain on paper towels and allow to dry.

3) FRAME. Weave Column I's remaining thread through beads to exit an end cube, toward the domino. String 5 cubes; pass through the end bead from Column 2. Repeat entire step to add 5 cubes between the tops of each column, then between the bottoms of each column, securing the current thread and using one of the other remaining threads as needed.

Weave through beads to exit from one of the middle cubes added between columns. Pass through the domino vertically, the middle cube at the other side of the domino, and back through the domino (Fig. 3). Repeat the thread path to

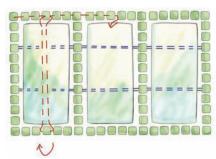


Fig. 3: Securing the frame to the dominoes

reinforce. Secure the thread and trim. Repeat for each domino.

Use the black marker to color the exposed thread on the outside of Columns l and 4.

STRAPS

4) BAND. Use 6' of smoke thread to make a strip of square stitch 15E wide and 27 rows long, or long enough to fit half your neck minus the width of one half of the clasp and half the width of the focal. Square-stitch the end of the band to the exposed whipstitched edge of Column 1 (Fig. 4).

Repeat entire step to make the second half of the band that attaches to Column 4.

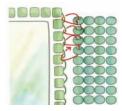


Fig. 4: Securing the strap to the frame

5) COLOR LOOPS. Start a new thread that exits from 1E at the edge of the band row that attaches to the focal, toward the center of the work. String 3A, 1B, and 3A; pass through the 1E again and the next 1E of the same row (Fig. 5); repeat



Fig. 5: Embellishing the strap with loops

down the row. Embellish each band row with loops, gradually changing the color combination of the cylinder beads for each loop to make a shifting color pattern. *Note:* Here the opaque beads shift from dark to light while continuing to incorporate some A beads in almost every loop. Also reduce the number of beads per loop and the total number of loops per row so that by the final row you only embellish every other band bead with loops of 3 cylinder beads each. Do not cut the working thread.

Repeat entire step to add loops to the second half of the band.

6) EDGING. Weave through beads to exit from 1E at the end of the last band row. String 3A; pass back through the 1E and up through the next 1E; repeat once. String 1 crystal round and 1D; pass back through the crystal, the 1E just exited, and up through the next 1E (Fig. 6).

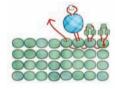


Fig. 6: Adding the picot-and-fringe edging

Repeat down the length of this half of the band. Repeat entire step on all remaining edges of the band to add mirror picots and fringe. 7) CLASP. Cut twelve 1/4" pieces of French wire. Set aside. Line up one half of the clasp next to one strap end to determine where the loops match the beads. Weave through beads to exit the E that matches up with the first clasp loop. String I wire segment; pass through the clasp loop and the IE again. Weave through beads to exit from the next clasp-loop match point (Fig. 7). Repeat to

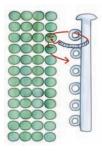


Fig. 7: Attaching one half of the clasp

secure all 6 clasp loops. Secure the thread and trim.

Repeat entire step at the other end of the necklace. •



MEET THE ARTIST

Jean will be teaching at Bead Fest Santa Fe, March 12–15.

RESOURCES

Check your local bead shop or contact: Dominoes: Jo-Ann Fabric and Craft, (888) 739-4120, www joann.com or Sunshine Discount Crafts, (800) 729-2878, www.sunshinecrafts.com. Stamps, StazOn ink pad, markers, and acrylic spray: Michaels, (800) 642-4235, www.michaels.com. Swarovski crystals: Fire Mountain Gems and Beads, (800) 355-2137, www.firemountaingems.com. Seed beads: Beyond Beadery, www.beyondbeadery.com.



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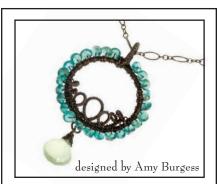
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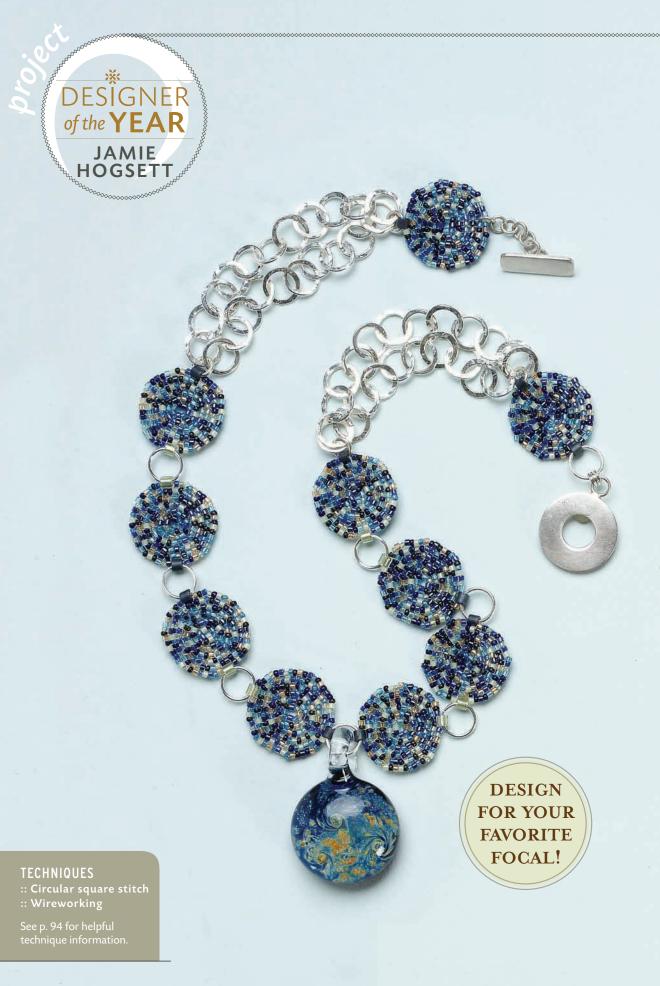


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DESIGNER of the YEAR

starry, starry night

The handmade glass pendant, reminiscent of Van Gogh's The Starry Night, and circular square stitch were the inspiration for this twinkling necklace.



ABOUT THE ARTIST

Jamie Hogsett is a jewelry designer and Soft Flex Company's Education Coordinator. She is author of Stringing Style and coauthor of the Create Jewelry series: Pearls, Crystals, Stones, and Glass (Spring 2009). Jamie enjoys combining seed beads with just about all other beads and findings and finds that circular square stitch is pretty much the perfect stitch. She plans to

make versions of this necklace for many other special focal beads in her collection.

Contact Jamie through her blog, www.jamiehogsett.blogspot.com.



MATERIALS

- 3 g total size 14° seed beads in sweet grape, gunmetal, China blue, and sage
- 5 g total size 11° cylinder beads in light topaz luster, transparent aqua blue luster, dark blue luster, sapphire-lined aqua, and silverlined pale opal
- 11 matte gunmetal size 8° cylinder beads 8 peridot-lined clear size 8° cylinder beads
- 1 blue/yellow/orange/clear 27×38mm borosilicate glass pendant
- 1 sterling silver 19mm matte toggle clasp with 3/4" of 4.5mm round chain

3 sterling silver 4mm 20-gauge jump rings 4 sterling silver 5mm 20-gauge jump rings 8 sterling silver 9mm 20-gauge jump rings 50' of gray nylon beading thread 121/2" of sterling silver 9mm hammered round chain

TOOLS

Scissors Size 13 beading needles 2 pairs of chain- or flat-nose pliers

FINISHED SIZE: 183/4"

ARTIST'S TIPS

- Sonoko nylon beading thread is perfect for making discs as it has a very small amount of stretch, which helps the beads fall into perfectly curved rounds and has enough give to keep the discs flat.
- The holes of the size 8° cylinder beads are rather large, which allows for attaching jump rings to them. All the same, it is still a good idea to test the jump rings by passing them through size 8° beads before beginning the project.

1) BEADED LINKS. Use a mixture of size 14° and size 11° beads to make 8 circular square-stitched discs:

Round 1: Use 5' of thread to string 8 beads. Tie a knot to form a tight circle. Pass through the first bead strung.

Round 2: String 2 beads; pass through the last bead exited and the 2 just strung (Fig. 1). String 2 beads; pass through



Fig. 1: Starting Round 2

the next bead in the previous round and the 2 beads just strung; repeat around to add a total of 16 beads.

Rounds 3-5: Work circular square stitch, making increases as necessary to keep the disc flat.

Round 6: Work circular square stitch, incorporating l gunmetal and l peridot-lined size 8° into opposite sides of the round (Fig. 2). Secure the thread and trim.



Fig. 2: A completed beaded link

Repeat entire step seven times for a total of 8 links.

2) CHAIN. Use one 9mm jump ring to attach 2 discs to the pendant, passing through the gunmetal size 8° beads (Fig. 3). Use 9mm jump rings to link the



Fig. 3: Attaching the pendant to the links

remaining discs, forming an 8-disc chain and attaching gunmetal beads to gunmetal beads and peridot-lined beads to peridot-lined beads.

Cut the chain into four 3" pieces. Use one 5mm jump ring to attach the end of 2 chains to one of the free gunmetal beads; repeat using the remaining 2 chains and gunmetal bead.

3) CLASP LINKS. Follow Step 1 to make 2 additional beaded links with the following changes:

Ring link: Repeat Rounds 1–6, incorporating I gunmetal size 8° into opposite sides of the last round. Use one 5mm jump ring to attach I gunmetal bead to the free ends of 2 of the chains. Attach the three 4mm jump rings to the ring half of the clasp, then use one 9mm jump ring to attach the previous rings to the link's other gunmetal bead (Fig. 4).



Fig. 4: Adding the ring half of the clasp



beadfest.com

MEET THE ARTIST

Jamie will be teaching at Bead Fest Santa Fe, March 12–15.



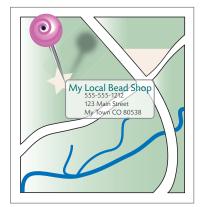
Fig. 5: Adding the bar half of the clasp

Barlink: Repeat Rounds 1–4; incorporate the clasp chain's last link into Round 5, passing through the link and incorporating 1 gunmetal size 8° into the opposite side of Round 6.

Use one 5mm jump ring to attach the gunmetal bead to the free ends of the 2 remaining chains (Fig. 5). ◆

RESOURCES

Check your local bead shop or contact:
Seed and cylinder beads and Sonoko beading thread: Jane's Fiber & Beads, (888)
497-2665, www.janesfiberandbeads.com.
Borosilicate glass Space Series pendant: Filip Vogelpohl of Boise Art Glass, (208) 345-1825, filip@boiseartglass.com, www.boiseartglass.com. Clasp: Nina Designs, (800) 336-6462, www.ninadesigns.com. Chain:
The Cargo Hold (wholesale only), (800) 845-6964, www.cargoholdinc.com.



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KATE MCKINNON: a metal clay original

etalwork, books, and assorted zealotry" reads the heading at the top of Kate McKinnon's blog. That may sum up one corner of this artist's story. Devotees of her metal-clay



jewelry have probably all sensed that her work squeezes a unique mixture of philosophy + world view + beauty into each ring, necklace, bracelet, or earring the artist creates. Perhaps that's why these intimate objects give us such a powerful taste of the cosmic.

For example, some of Kate's very recent pieces are a distillation of her encounters in Spain with the architecture of Antoni Gaudi and the art of Salvador Dalí (in the Dalí Theatre and Museum in Figueres). See a collision of forms in her rings, reflecting what she saw in the buildings and art of these Spaniards. Perched atop a ring band, metal-clay structures curve and swirl as if in motion. Surreal flames and wings sprout from windows and roofs. Everything is in motion. "Movement is so important. It's what my pieces are all about. Movement is where I feel safe," she explains.

No wonder she has packed her impressions of these two twentieth-century artist-thinkers

into her newest designs: They suit the rebel in her. Both seemed to defy the laws of art and science with their mind-bending, planebending designs. "I saw the work of Gaudi and was completely emptied out. What I found was so profound that I was stripped down as an artist," she reveals. His buildings in Barcelona are organic counterpoints to ramrod-straight skyscrapers and modern box architecture. The structures stretch and torque to echo nature's sinuous forms. In a similar vein, Dalí's paintings and sculptures, filled with melting watches, muscular nudes wandering in unearthly landscapes, disembodied organs, and skies that extend forever, are always showing viewers that things aren't what they seem.



feature

DALI GAUDI RING



But before getting lost in the fun house of art and aesthetics, how about a look into Kate McKinnon's journey? She grew up in a family of practical, hardworking people. No artists. When she was in high school, she wanted to study law. This led to college studies in journalism and pre-law. However, before graduating, Kate took a detour and moved to Hawaii, where she worked in a restaurant, migrated into property management, and eventually ended up as an administrator for a planetary science center for seven years. In her words, she came to art "by way of outer space."

FRIENDS AND NEIGHBORS

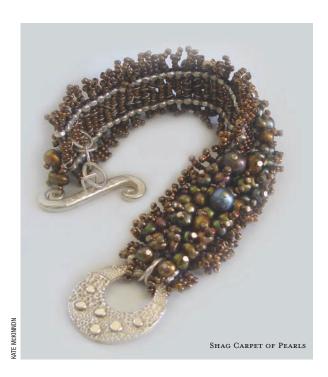
One of her first art epiphanies was more earthly, though. At twenty-eight, Kate moved next door to a sculptor named Randy Spalding, whom she describes as a bold, clear person. His house was painted in strong colors throughout, something Kate hadn't seen before. She realized, "Painting a room orange could change everything." She is an artist who doesn't toss out a single lesson. After she married and had two children in a row, she had another awakening. She was standing on a bridge in Venice (her first trip to Europe) and realized she had no career and no personal space in her home. A friend who was with her had a square-stitch bracelet that looked brilliant to Kate. She was smitten by it.

The same friend offered to show her how to weave the stitch. "I approached it with all the engineering in my soul," says Kate. She wanted to create a strong weave that could withstand abuse. In the beginning, she focused on the beads, viewing thread as the weak element in the work. However, with her own penetrating brand of X-ray vision, Kate began to "see" the thread paths within the beads, to grasp the structure of the weave. It

"How could I do this better—more elegantly, more efficiently, more beautifully?"

changed everything. She now thought: "The thread isn't stupid; Kate is stupid." Spurred on by this realization, she spent the next six months experimenting with ways to think and work with the thread instead of around it.





Kate's Shag Carpet of Pearls bracelet was a breakthrough piece for her. Its woven inner web is tough and durable, the edges of the bracelet finished in a manner that would make a Persian rug merchant proud. (For instructions, see Beadwork, December 2004/January 2005, p. 38.) Soon, Kate was selling her work: "I did every farmer's market in Kirkwood, Missouri. It was me and the broccoli."

MOVING INTO METAL

The bracelet led Kate to another fork in the road. She was in hot pursuit of a "more intelligent clasp." Pacific Silverworks co-owner Steve Jelen eventually told her she would have to make the perfect clasp herself, giving her the push she needed to do her own work. Over time, both Steve and his wife, Juana, who is the lead designer for their jewelry findings company, have been a great resource to Kate.

By her own admission, Kate can drive others slightly batty with her relentless pursuit of perfection. When making her jewelry, she wants to understand the inherent truth in structures (her book *Structural Metal Clay* is testament to that) and find



Dali Meets Gaudi

the most effective processes for doing things—no half-measures. Whether she's riveting, cold-joining, or patinating metal, the "how" matters as much as the "what." You could say her mantra is, "How could I do this better—more elegantly, more efficiently, more beautifully?"

Kate credits her ability to dive into metal clay to one of her teachers, ceramic artist Allison Shock. From Allison, Kate learned clay fundamentals: texture, balance, and handbuilding. That facility with the medium is part of what makes Kate's pieces look so precise, almost as if they were fabricated instead of teased into shape by a sure hand.

Spurred by her own restless intelligence, Kate says, "I always need a new challenge, a mystery." One of those new challenges is drawing. She never felt like she could draw. But Cynthia Thornton of Green Girl Studios, an artist who fills notebook after notebook with her stunning visual journals, told her: "You can draw. You will draw. Just be quiet and look. Stop talking and look." No doubt, we'll see the effects of Kate's new pursuit in her future work.

The self-described "urban hermit" is taking time to enjoy a period of personal and creative fulfillment. She predicts that, in the midst of international unrest and hard economic times, craftsmanship and art will enjoy a resurgence. For herself, she says, "I can't wait to see what I'll do next."

To learn more about Kate McKinnon's art, views, and books, go to www.katemckinnon.com.

Marlene Blessing is editorial director for *Beadwork* magazine. She is also a frequent presenter on the PBS-TV show, *Beads, Baubles, and Jewels,* as well as the coauthor of four titles in the *Create Jewelry* series from Interweave Books.

"Movement is so important. It's what my pieces are all about. Movement is where I feel safe."



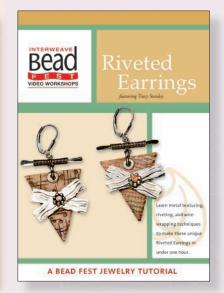
Bead Fest Video Workshops

Filmed at Bead Fest in August 2008, the Bead Fest Video Workshops bring the classroom right into your own home. There are four to choose from. Choose one. Choose them all.

Beaded Viking Knit Bracelet

Create a one-of-a-kind Viking knit bracelet embellished with beads with editor, author, and jewelry designer Denise Peck. You will learn the ancient art of knitting wire without needles using a few simple tools. Finish this stunning bracelet with a handmade clasp. Easy-to-follow techniques are shown and discussed in detail.





Riveted Earrings

You'll have a great time with popular teacher and wire artist Tracy Stanley as you learn how to cut and texture a metal sheet, shape and wrap wire, then add rivets to your pieces. Learn the basics of metalsmithing and wirework and how to use the tools and techniques that will help you create quality pieces you can be proud of.

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crystal connections

DAENG WEAVER

Link crystal rivolis and squares with peyote-stitched elements and dramatic fringe to make this bold, award-winning bracelet.

ARTIST'S TIP

This bracelet can be easily made using round rivolis. Keep in mind that you may have to adjust the number of C beads strung in Rounds 1 and 2 when beginning the bezel. The key is to string enough C beads so that the beads form a ring that fits snugly around the rivoli and still use an even number of C beads.

TECHNIQUES

- :: flat peyote stitch
- :: tubular peyote stitch
- :: square stitch
- :: fringe
- :: picot

See p. 94 for helpful technique information

1) BEZELS. Use cylinder and seed beads to peyote-stitch bezels, embellished with sequins and bicones, around each rivoli:

Rounds 1 and 2: Use 5' of thread to string

40C, leaving a 4" tail. Tie a knot to form a circle. Pass through the first 2C strung.

Rounds 3-5: Work tubular peyote stitch

Rounds 6 and 7: Work tubular peyote stitch using lB in each stitch. Pull tight so the beadwork cups. Weave through beads to exit from Round 1.

using 1C in each stitch.

Round 8 (back): Place 1 rivoli facedown inside the beadwork. Work tubular peyote stitch using 1B in each stitch.

Round 9 (back): String lB; pass through the next lB from Round 8 and the following lC from Round l to make a decrease (Fig. 1). Pull tight. Repeat around to add a total of lOB. Weave through beads to exit from Round 5.

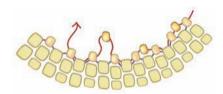


Fig. 1: Working Rounds 8 and 9 off of Round 1 on the back of the bezel

Sequins: String 1 crystal volcano sequin and 1A; pass back through the sequin and the next 1C of Round 5. String 1A; pass through the next 1C of Round 5. Repeat around to add a total of 10 crystal volcano sequins. Weave through beads to exit Round 4.

Bicones: String 1B, 1 topaz AB bicone, and 1A; pass back through the bicone, 1B, the adjacent 1C of Round 3, and the next 1C of Round 4 (Fig. 2). Repeat around to add a total of 20 bicones. Secure the thread and trim.

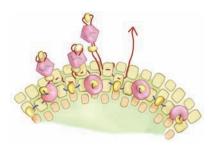


Fig. 2: Adding sequin and bicone fringe

EDITOR'S TIP

If working with nylon thread, it is wise to condition your thread often and pass through the fringe beads several times, as the sharp crystal edges can cut or fray nylon thread.

Repeat entire step twice, once using topaz AB bicones again and once using padparadscha bicones, for a total of 3 bezeled rivolis.

2) LINKS. Use sequins, cylinder beads, and seed beads to peyote-stitch links for the crystal squares:

Rows 1–22: Use 3' of thread to peyotestitch a strip 3D wide by 22 rows long. Wrap the strip around one side of 1 square; zip the edges together to form a band (Fig. 3).

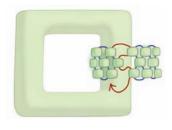


Fig. 3: Zipping the first link

Connector: Weave through beads to exit

1D in the middle row of the band.

String 1E; square-stitch it to the 1D last
exited. Weave through beads, toward
the center of the square, to exit 3D
down the middle row of the band.

Fringe: String 1 topaz sequin and 1A; pass back through the sequin, the 1D last exited, and the next middle-row D, toward the center of the square (Fig. 4). Repeat twice to add a total of 3 sequins.

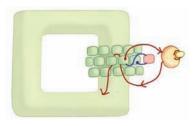


Fig. 4: Adding the connector bead and first fringe

MATERIALS

- 3 g metallic gold size 15° charlottes (A)
- 5 g metallic gold AB size 14° seed beads (B)
- 5 g matte metallic gold size 11° cylinder beads (C)
- 5 g metallic verdigris size 11° cylinder beads (D)
- 5 g metallic copper size 11° cylinder beads (E)
- 30 topaz 3mm crystal sequins
- 30 crystal volcano 3mm crystal sequins
- 40 light Colorado topaz AB 3mm crystal bicones
- 20 padparadscha AB 3mm crystal bicones
- 6 crystal tabac 14mm crystal square rings
- 3 crystal tabac 18mm crystal square rivolis
- 4 gold 3mm potato pearls
- White 6 lb braided or size B nylon beading thread

TOOLS

Size 12 or 10 beading needle Scissors

FINISHED SIZE: 8"

Edging: Weave through beads to exit from an edge bead of the strip. String lA; pass down through the bead last exited and up through the next edge bead. Repeat around both edges of the strip. Weave through beads to exit from the connector bead (Fig. 5) and set aside; do not cut the thread.

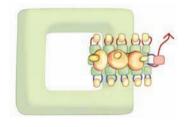


Fig. 5: The completed first side of the embellished square

Repeat to add a matching link on the other side of the same square. Repeat entire step three times for a total of 4 links.

This bracelet (also known as the Fall Foliage Flower Bracelet) was awarded first place in K. Gottfried's 2007 Worldwide Design Contest. Go to www.kgottfriedinc.com/contest_gallery1.asp to view this and many other impressive winners and finalists. Daeng's Crystal Brilliance necklace, a project inspired by her Princessa Necklace that was a finalist in this same competition, was featured on the cover of the October/November 2008 issue of *Beadwork*.

3) CLASP. Peyote-stitch a toggle clasp: Tube: Use 3' of thread to peyote-stitch a rectangle 13E wide and 12 rows long. Zip the edges together to form a tube. Weave through beads to exit from an edge bead.

Picots: String 3A; pass down through the next edge bead and up through the following edge bead to form a picot. Repeat along both edges of the tube for a total of 6 picots.

Ends: Pass through the tube's center.

String 1 pearl and 1A; pass back through the pearl and the tube's center (Fig. 6). String 1 pearl and 1A; pass back through the pearl and the tube's center. Repeat the thread path to reinforce.



Fig. 6: Adding picot and pearl embellishment

the center of the tube, 6E from one edge. String lE; pass through the next lE of the same row, toward the center of the tube. String lE; pass back through the lE already placed and the lE first exited (6E from the edge). String lE; pass through the first lE placed, the second lE of the tube passed through, and the second lE strung (Fig. 7). Continue stitching in the same manner to work a peyotestitched strip 3E wide and 22 rows

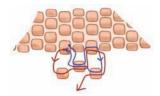


Fig. 7: Beginning the clasp link

long. Wrap the strip around one side of 1 square; zip the edges together to form a ring. Embellish the edges of the strip with A, following the edging instructions in Step 2.

Repeat Step 2, using E (instead of D) and omitting the connector E, to add an embellished link to the other side of the square. Set aside.

Repeat this entire step to form the other half of the clasp. Stitch two 20B loops to the fourth and tenth E from one edge of the tube, opposite the link (Fig. 8). Repeat the thread path several times to reinforce before securing and trimming the thread.



Fig. 8: Adding the clasp loops

4) ASSEMBLY. Use the working thread on the links to square-stitch the connector beads to their neighboring components in the following order:

Note: When joining a link to a bezeled rivoli, stitch the connector bead to 1C in Round 2, in the center of one side.

Join one half of the clasp to one side of 1 link; the other side of the previous link to 1 topaz bezel; the other side of the previous bezel to 1 link; the other side of the previous link to the padparadscha bezel; the other side of the previous link; the other side of the previous link; the other side of the previous link; the other side of the previous link to the remaining topaz bezel; the



other side of the topaz bezel to the remaining link; and the other side of the previous link to the remaining half of the clasp. Secure the threads and trim.

To wear the bracelet, slip one clasp loop over each end of the tube.

DAENG WEAVER was born and raised in Thailand and worked for Thai Airways for twenty-one years. After four years of working in fine jewelry, she is currently at Beads and Beyond in Bellevue, Washington. Whenever she returns to Thailand, she visits the Grand Palace for inspiration.

RESOURCES

Check your local bead shop or contact: Crystal sequins (lochrosen sew-on stones), similar rivolis, and all other Swarovski crystals: K. Gottfried (wholesale only), (401) 335-3007, www.kgottfriedinc.com. FireLine braided beading thread and all other beads and findings: QuiltWorks Northwest, (425) 453-6005, www.beadsandbeyond-wa.com.



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WireStyle

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aztec sunbursts

NANCY ROCKNICH

A perfect balance of matte and shiny copper-hued cubes, triangles, and three different sizes of seed beads are joined using several stitches, resulting in a pair of earrings striking enough for an Aztec queen.



1) STEM. Use cube and seed beads to brick-stitch the earring's stem:

Row 1: Use 6' of thread to ladder-stitch a strip 3E long. Weave through the beads again to reinforce.

Row 2: String 2C; pass under the exposed thread loop between the next 2E of Row I and back through the last IC strung to make a brick stitch. String 1C; pass under the thread loop of the next 2E and back through the 1C to make another brick stitch.

Row 3: Repeat Row 2 using E. Rows 4 and 5: Repeat Rows 2 and 3 (Fig. 1).



Fig. 1: Rows 1-5 of the stem

2) SUNBURST. Use seed and triangle beads to peyote-stitch the earring's sunburst shape:

Round 1: String {IB and IC} ten times. String 1B; pass through the 1E at the opposite end of Row 5 to form a loop. Weave through beads to pass back through the 1E.

Round 2: String 1B and pass through the next 1C of Round 1; repeat around to add a total of 10B. String 1B; pass through the nearest 1E from Row 5. Weave through beads to pass back through the last 1B added (Fig. 2).

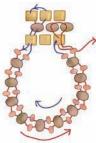


Fig. 2: Rounds 1 and 2

Round 3: Work 10 peyote stitches with 1C in each stitch (Fig. 3). Weave through beads to exit from an end Row 5 bead. Round 4: String 1B and pass through the next 1C from Round 3. String 2B and pass through the next 1C (Fig. 4); repeat eight times to add a total of

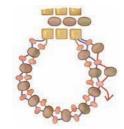


Fig. 3: Starting Round 3

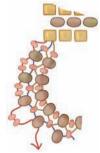


Fig. 4: Adding Round 4

9 pairs of Bs. String 1B; pass through the nearest end Row 5 bead. Weave through beads to pass back through the last 1B added.

Picots: String 2B, 1D, and 1B; pass back through the 1D. String 2B; pass through the next 2B from Round 4 (Fig. 5). Repeat around for a total of 10 picots.

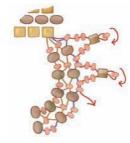


Fig. 5: Adding the picots

ARTIST'S TIPS

Keep the tension relatively loose on the peyote-stitched loop and tight on the picots so the piece will lie flat. It's helpful to work these earrings on a flat surface so you can gauge and adjust the tension as you go along.

For variety, change the triangle bead on the picot to a size 8° or 11° seed bead or make the sunburst's peyote loop longer and experiment with the size of the teardrop.

MATERIALS

12 hematite size 15° seed beads (A)

5 g copper size 11° seed beads (B)

5 g bronze matte iris size 8° seed beads (C)

5 g bronze matte size 11° triangle beads (D)

18 metallic dark gold 3mm cube beads (E)

2 amber 5×10mm teardrops

1 pair of silver ear wires with 3mm gold balls Gold size D nylon beading thread

TOOLS

Scissors

Size 11 beading needle

2 pairs of chain- or flat-nose pliers

FINISHED SIZE: 21/4"

3) LOOPS. Add loops to the middle of the sunburst and top of the stem:

Middle loop: Weave through beads to exit the middle Row 5 bead. String 3A, 1 teardrop, and 3A; pass back through the Row 5 bead just exited to form a loop (Fig. 6a).

Top loop: Weave through beads to exit from the middle Row I bead. String 8B; pass back through the Row 5 bead just exited to form a loop (Fig. 6b).



Fig. 6: Forming the middle and top loops

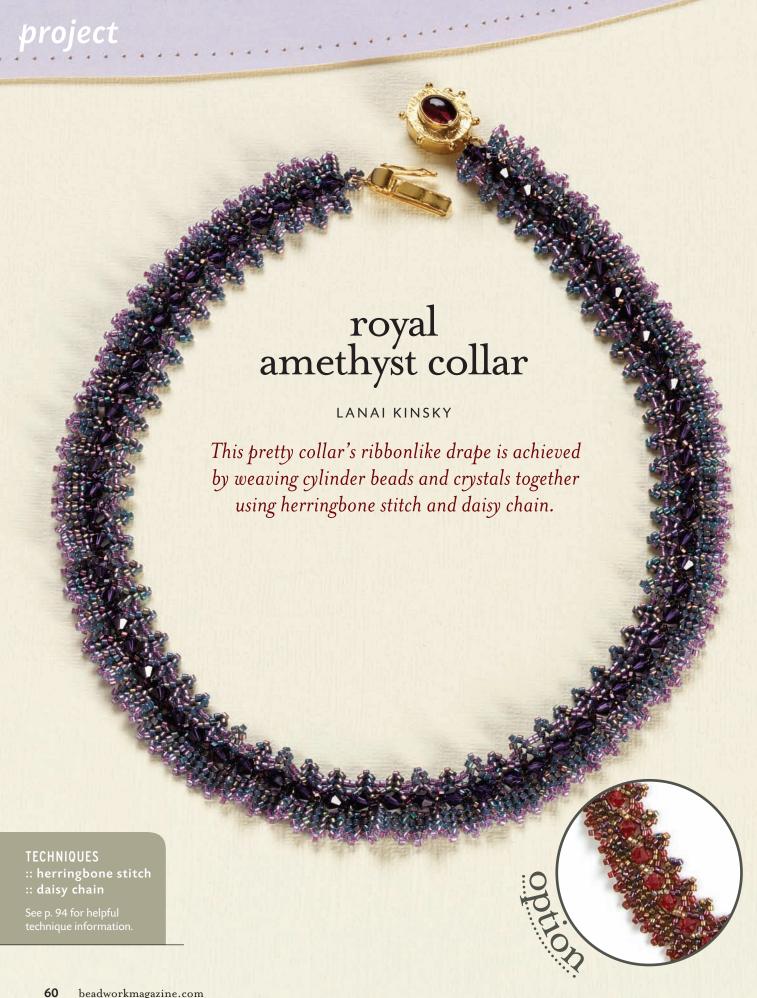
Repeat the thread path several times to reinforce. Secure the thread and trim. Open the loop of l ear wire as you would a jump ring, string the top loop, and close the ear-wire loop.

4) Repeat Steps 1–3 for a second earring. ◆

NANCY ROCKNICH lives in Colorado with her husband, Dave, who indulges her "bead addiction." Contact her at drocknich@yahoo.com.

RESOURCES

Check your local bead shop or contact: All beads and findings: Bead Cache, (970) 224-4322.



1) CENTER. Use cylinder, hex, and crystal beads to weave a daisy chain:

Clasp (first half): Attach the split ring to the tab half of the clasp. Use 6' of thread to string 4B, the split ring, and 3B. Pass through the beads again to reinforce; exit from the first bead strung.

Chain: String 13B; pass through the last 1B exited to form a circle. String 1A, 1 crystal, and 1A; pass back through 1B on the opposite side of the circle to form a Z-shaped path (Fig. 1). Repeat sixty-four times for a total of 65 daisychain units, or for the desired length.

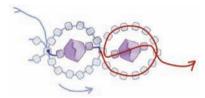


Fig. 1: Working daisy chain

Clasp (second half): String 6B and the box half of the clasp; pass through the last 1B exited to form a loop. Weave through the beads again to reinforce. Bridges: Pass back through the last 1A/ crystal/lA set. String lA; pass back through the next lA/crystal/lA set (Fig. 2). Repeat down the length of the chain.

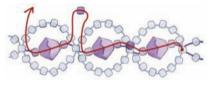
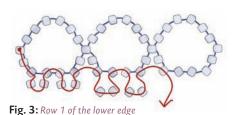


Fig. 2: Adding size 15° hex beads

2) LOWER EDGE. Use cylinder beads, tight tension, and herringbone stitch to embellish the lower edge of the chain: Row 1: Weave through beads to exit from the second bead below the first clasp loop. String 2B; pass through the next 2B of the unit. String 2B; pass through the next lB of the unit and the corresponding 1B of the next unit (Fig. 3).



Repeat, working 2 herringbone stitches off each unit in the daisy chain. Weave through beads to pass back through the last 1B added.

Row 2: Work herringbone stitch off Row 1, using 2B in each stitch (Fig. 4). Weave through beads to pass back through the last 1B added.

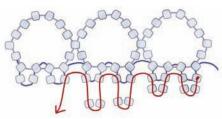


Fig. 4: Row 2 of the lower edge

Row 3: Work herringbone stitch off Row 2, using 3C in each stitch (Fig. 5).

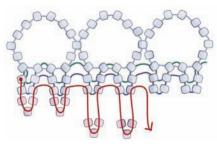


Fig. 5: Row 3 of the lower edge

to exit from the third bead above the clasp loop and embellish the upper edge of the chain using herringbone stitch: Row 1: String 2B; pass through the next 2B of the same unit. String 1C; pass through the corresponding 2B of the next unit (Fig. 6). Repeat down the daisy chain. Weave through beads to pass back through the last 1B added.

3) UPPER EDGE. Weave through beads

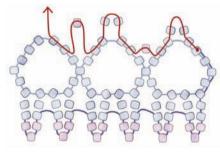


Fig. 6: Row 1 of the upper edge

Row 2: String 3B; pass down through the next lB of the previous row. String 2C; pass up through the following lB

MATERIALS

- 2 g dark amethyst AB size 15° hex beads (A)
- 10 g bronzy turquoise/violet AB size 11° cylinder beads (B)
- 4 g fuchsia-lined light amethyst size 11° cylinder beads (C)
- 65 purple velvet 4mm crystal bicones
- 1 vermeil 12×25mm locking oval box clasp with amethyst inlay
- 1 gold-filled 6mm split ring Lavender size D nylon thread

TOOLS

Size 12 beading needle Scissors

FINISHED SIZE: 163/4"

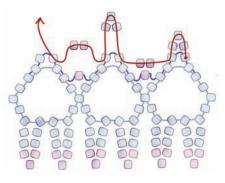


Fig. 7: Row 2 of the upper edge

of the previous row (Fig. 7). Repeat down the chain. Secure the thread and trim. +

ARTIST'S TIPS

Remain consistent in the direction you add the crystals so that they will slant in the same direction.

If adjusting the length of the necklace, do not make it too long. It is designed to rest on your collarbone, any longer and it may fall forward

Beadwork artist and teacher LANAI KINSKY teaches and sells her kits and instructions at Planet Bead in Hillsboro, Oregon. You can also find them on her website, www.lanaikinsky.com.

RESOURCES

Check with your local bead shop or contact: Clasp: Pacific Silverworks, (805) 641-1394, www.pacificsilverworks.com. Kits including all other materials and Nymo beading thread: Lanai Kinsky, www.lanaikinsky.com.

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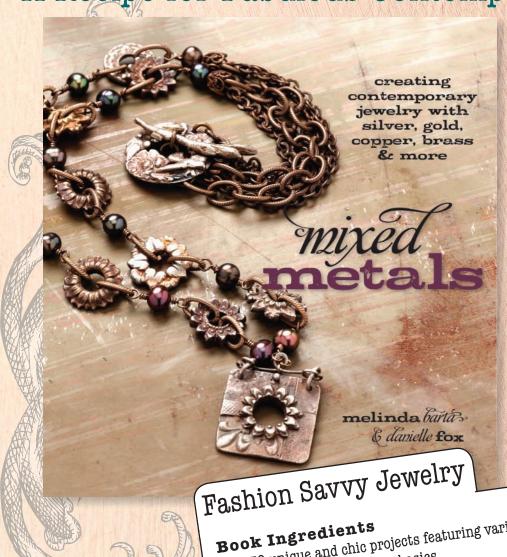








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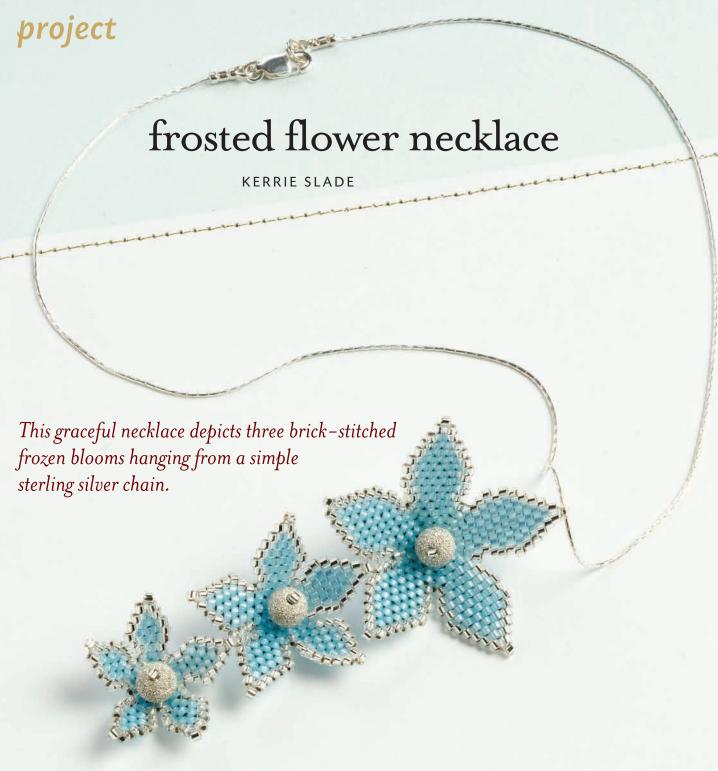
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TECHNIQUES

- :: brick stitch
- ·· ladder stitch

technique information

ARTIST'S TIPS

- Make one flower for a simple pendant or two small flowers for a matching pair of earrings.
- For a bolder, five-flower necklace, turn the pendant horizontal and attach another medium and small flower to the other side of the large flower.
 Finish by attaching chain, a strand of beads, or a tubular-herringbonestitched rope to the tips of the small flowers.

1) LARGE FLOWER. Use cylinder beads to work a brick-stitched flower with 5 petals:

Petal 1, Rows 1-16: Use 81/2' of thread to ladderstitch 2A, leaving a 16" tail. Use A and B to work brick-stitch increases and decreases for 14 additional rows, following the pattern in Fig. 1. For the final row (Row 16), string 1A and pass down through the edge beads to exit Row 1.



Fig. 1: Petal 1, Rows 1–16

Petal 2, Row 1: Work the second petal off the first 5 rows of Petal 1: Begin by lad-

der-stitching lA to the rightmost A of Petal 1, Row 1. Weave through

beads to exit up Fig. 2: Petal 2, Row 1 through the right

edge bead of Petal 1, Row 2 (Fig. 2).

Petal 2, Row 2: Brick-stitch 2A.

Petal 2, Row 3: Brick-stitch 2A, then 1A. Stitch the last 1A strung to the right edge bead of Petal 1,

Row 3. Weave through beads to exit up through the



edge bead of Petal 1, Fig. 3: Petal 2, Row 3 Row 4 (Fig. 3).

Petal 2, Row 4: Brick-stitch 2A, 1A, and 1A.

Petal 2, Row 5: Brick-stitch 1B and 1A

together in one stitch, then 1A, 1A, and 1A. Ladder-stitch the last 1A strung to the edge bead of Petal 1, Row 5, exiting up through the last 1A strung (Fig. 4). Petal 2, Rows 6-16: Repeat Rows

6-16 of Petal 1

(Fig. 5).



Fig. 4: Petal 2, Row 5

Fig. 5: Petals 1 and 2

Petals 3 and 4: Repeat Petal 2, connecting each new petal to the right of the previous one.

Petal 5: Instead of adding a new bead in Row I as before, ladder-stitch into the first A of Petal 1, Row 1. Repeat Petal 2, but in Rows 2-5, use 1 bead less in each row of the petal and stitch the rightmost bead of each row to the corresponding beads on the left side of Petal 1: Work 1A in Row 2; work 2A in Row 3; work 2A, then 1A in Row 4; and work 2A, 1A, and 1A in Row 5. Work Rows 6-16 as before. Do not cut the working thread.

Flower center: Use the working thread to string 1 silver round and 1B; pass back through the round and a few beads at the flower's center. Repeat the thread path several times to reinforce. Secure the thread and trim.

2) MEDIUM AND SMALL FLOWERS.

Repeat the instructions for the large

flower to stitch 1 medium flower and 1 small flower, following the resized patterns in Fig. 6. Petals 1 and 2 of the medium

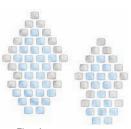


Fig. 6: Medium (left) and small (right) petals

flower will share the edge beads of Rows 1-4; Petals 1 and 2 of the small flower will share the edge beads of Rows 1-3.

3) FLOWER ASSEMBLY. Use the small flower's working thread to attach the 1B at the tip of one petal's Row 16 to 2 adjacent petals of the medium flower, stitching through the edge B of each petal's Row 7. Weave through the connecting beads again to reinforce. Secure the thread and trim.

In a similar manner, connect the top of the medium flower to 2 adjacent petals of the large flower, stitching through the edge B of each petal's Row 8 (Fig. 7). Secure the thread and trim.

MATERIALS

- 5 g light blue size 11° cylinder beads (A)
- 3 g silver-lined crystal size 11° cylinder beads (B)
- 3 frosted sterling silver 6mm rounds
- 1 sterling silver 4×10mm lobster clasp with attached 4mm jump ring
- 1 sterling silver 5mm split ring
- 2 sterling silver 2×8mm (with 0.7mm hole) beading chain crimp ends
- 16" of sterling silver 0.64mm beading chain Gray size D nylon beading thread

TOOLS

Wire cutters 2 pairs of flat-nose pliers Scissors Size 10 beading needle

FINISHED SIZE: 16" (WITH 1½" X 3¼" FOCAL)



Fig. 7: Connecting the flowers

4) CHAIN. Use the chain to string the Row 16 B at the tip of the large flower opposite where the medium flower is attached. Attach I crimp end to each end of the chain using the flat-nose pliers. Attach I crimp end to the jump ring attached to the clasp. Attach the split ring to the other crimp end. ♦

KERRIE SLADE has been beading for about six years and sells her work via her website, craft fairs, and galleries. She has published projects in several beading magazines. Her work can be viewed at her website, www.kerrieslade.co.uk, or her blog, www .kerrieslade.blogspot.com.

RESOURCES

Check your local bead shop or contact: Cylinder beads and Nymo beading thread: Land of Odds, (615) 292-0610, www.land ofodds.com. All sterling silver beads, chain, and findings: Palmer Metals, www.palmer metals.co.uk.



1) BEADED BEADS. Use 4' of thread and size 11° seed beads to work rightangle weave on the front, back, and sides of a beaded bead (Fig. 1):

Rows 1-4: Work 4 units in each row using B.

Row 5: Work ID, IC, and ID for each unit. Rows 6-9: Work 4 units in each row using C.

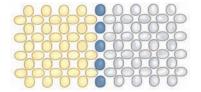


Fig. 1: Rows 1-9

Sides: Fold the rectangle in half along Row 5. Stitch the first and last rows together, following a right-angleweave thread path, stringing 1D for the top and bottom, and passing through 1B and 1C for the sides of each unit (Fig. 2). Continue around to connect the bottom edges; weave through Row 5 and connect the top edges.

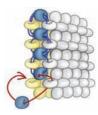


Fig. 2: Joining Rows 1 and 9 to form a side

Edges: Exit an edge bead. String 1A and pass through the next edge bead on the same face of the square. Repeat around the outline of the front and back faces, filling in the gaps (Fig. 3). Secure the thread and trim.

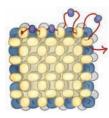


Fig. 3: Embellishing the edges

Repeat entire step six times for a total of 7 beaded beads.

2) STRANDS. String the beaded beads, crystals, and seed beads in four parallel lines:

Strand 1: Use 4' of thread to string a tension bead, leaving a 6" tail. String one half of the clasp, *1D, 1 crystal, 3D, 1 crystal, and 1D. String 1 beaded bead (B side faceup) by passing up through the bottom side, through the center of the leftmost right-angle-weave unit, and exiting the corresponding unit on the top side of the bead. Repeat from * six times. String 1D, 1 crystal, 3D, 1 crystal, 1D, and the other half of the clasp.

Strands 2-4: Working with fairly loose tension, repeat Strand 1 from * to add seed beads and crystals between the beaded beads in four parallel strands so that each unit on the top and bottom sides of the beaded beads has a strand passing through it (Fig. 4).

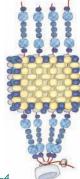


Fig. 4: Strands 1-4

Adjust the tension to remove any slack (it is a good idea to first close bracelet so you know how it will fit when worn). Remove the tension bead, secure the working and tail threads, and trim.

3) CLASP COVER. Use seed beads to work a tubular-peyote-stitched clasp cover:

Rounds 1 and 2: Use 2' of thread to string 14D, leaving a 7" tail. Pass through all again to form a circle.

Rounds 3 and 4: Work tubular peyote stitch using lD in each stitch.

Round 5: Work tubular peyote stitch using 1A in each stitch. Don't pull tight. Slide the tube onto one half of the clasp, with the working thread toward the bracelet.

MATERIALS

- 5 g matte gray/black/blue size 15° seed beads (A)
- 5 g silver-lined gold rainbow size 11° seed beads (B)
- 5 g galvanized silver size 11° seed beads (C)
- 5 g metallic dark blue iris size 11° seed beads (D)
- 64 Capri blue AB 3mm crystal rounds Crystal 6 lb braided beading thread
- 1 silver-plated 6×10mm magnetic clasp

TOOLS

Size 12 beading needle Scissors

FINISHED SIZE: 61/2"

Round 6: Work lA in every other stitch to add a total of 6A (Fig. 5). Pull the thread tight around the clasp loop.

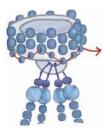


Fig. 5: Covering one half of the clasp

Round 7: Work tubular peyote stitch using 1A in each stitch. Pull the thread tight and weave the working thread through several beads on the body of the bracelet. Weave the tail thread through the clasp cover. Secure the threads and trim.

Repeat entire step to cover the remaining clasp half. Note: Take care when opening the magnetic clasp. Don't pull the two halves apart, but slide them apart to create less stress on the beadwork.

AMY O'KEEFE-HYSER is a beadwork artist, writer, instructor, and co-owner of Blueberry Moon Beads with beadwork artist Maureen Pennino. More about Amy and her work can be found at www .amyoh.com and www.blueberrymoonbeads.com, or e-mail her at amy@amyoh.com.

RESOURCES

Check your local bead shop or contact: FireLine braided beading thread and all beads and findings: Studio 34 Beads, www.studio 34beads.com. Kits: Amy O'Keefe-Hyser, www .amyoh.com.

TECHNIQUES

- :: ladder stitch
- :: herringbone
- :: stringing
- :: crimping
- :: wireworking

See p. 94 for helpful technique information

1) TUBES. Use size ll° seed beads to work 2 herringbone-stitched tubes:

Round 1: Use 6' of thread to work a strip of ladder stitch 6A long, leaving a 4" tail. Stitch the first and last beads together to form a ring (Fig. 1).

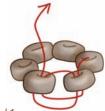


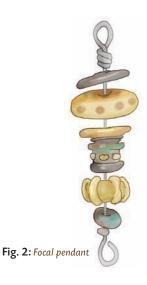
Fig. 1: Round 1

Rounds 2–38: Work tubular herringbone stitch off the previous round, using this color sequence to create a horizontally striped tube: A, B, C, B

Rounds 39–113: Repeat Rounds 2–38 twice. Work l round using A. Secure the thread and set aside.

Repeat entire step for a second tube.

2) FOCAL PENDANT. Use the 20-gauge wire to form a simple loop. String the size 6° bead, the 10×5mm rondelle, the 17×8mm rondelle, the 18×14mm cone, the 23×10mm rondelle, and the 19×3mm disc; form a wrapped loop large enough to accommodate the rollo chain (Fig. 2). Set aside.





3) NECKLACE. Use 12" of beading wire to string 1 crimp tube and one end of the rollo chain; pass back through the tube and crimp. Cover the tube with 1 crimp cover. String 1 black disc, the 12×6mm rondelle, 1 black disc, 1 basket-weave tube, 1 black disc, 1 herringbone-stitched tube, 1 black disc, 1 basket-weave tube, 1 black disc, 1 crimp tube, and one half of the clasp. Pass back through the tube, crimp, and cover. Use the rollo chain to string the focal pendant's wrapped loop. Beginning on the free end of the rollo chain, repeat entire step using the 14×7mm rondelle in place of the 12×6mm rondelle and the other half of the clasp. ♦

MARLENE BLESSING is editorial director for Beadwork magazine. She is also a frequent presenter on the PBS-TV show Beads, Baubles, and Jewels, as well as the coauthor of four titles in the Create Jewelry series from Interweave Books.

RESOURCES

Check your local bead shop or contact:
Seed beads: Beyond Beadery, (800) 8405548, www.beyondbeadery.com. Pressedglass discs: Raven's Journey International,
www.theravenstore.com. Lampworked beads:
JoAnne Zekowski, (706) 468-9543, zdesigns
@mindspring.com. Basket-weave tubes:
Singaraja Imports, (800) 865-8856, www
.singarajaimports.com. Similar clasp: Nina
Designs, (800) 336-6462, www.ninadesigns
.com. Chain and Nymo beading thread:
FusionBeads.com, (888) 781-3559.

MATERIALS

- 3 g chocolate opaque size 11° seed beads (A)
- 5 g mocha opaque size 11° seed beads (B)
- 5 g matte metallic iris gray size 11° seed beads (C)
- 1 matte dark gray size 6° seed bead
- 10 black 8×3mm pressed-glass discs
- 1 black/gray 10×5mm lampworked rondelle
- 1 taupe 12×6mm lampworked rondelle
- 1 taupe/light taupe 14×7mm striped lampworked rondelle
- 1 taupe/light taupe 17×8mm striped lampworked rondelle
- 1 taupe/metallic/black 18×14mm bumpy lampworked cone
- 1 metallic gray 19×3mm swirled lampworked disc
- 1 taupe/brown/olive 23×10mm dottedand-striped lampworked rondelle
- 4 sterling silver 8×26mm basket-weave tubes
- 1 sterling silver 7×13mm hook clasp with 2 decorative 5×15mm tube links and 1" of 5mm round extender chain
- 4 sterling silver 2mm crimp tubes
- 4 sterling silver 3mm crimp covers
- 2" of sterling silver 2mm rollo chain

Gray nylon beading thread

4" of sterling silver 20-gauge wire 24" of .018 beading wire

TOOLS

Scissors
Size 11 beading needle
Wire cutters
Chain-nose pliers
Round-nose pliers

FINISHED SIZE: 233/4"

ARTIST'S TIPS

When starting a herringbonestitched tube, you may find it easiest to work over a knitting needle or the handle of a paintbrush for the first several rounds.

If you desire stiffer tubes, first string size 11° seed beads (or as large as your tube will accommodate) onto your beading wire, then slip the tube over the seed beads.

casual cocktail ring

MOLLY SCHALLER

This attractive circular-square-stitched ring is easy enough to finish in an afternoon and elegant enough to wear that evening for a night on the town.





TECHNIQUES
:: square stitch
:: circular square
stitch

See p. 94 for helpful technique information.

ARTIST'S INSPIRATION

Molly loves the look of large rings, but because she uses her hands so often, she doesn't like to wear large-profile cocktail rings. The mesh of beads on these rings packs a large visual pop while being comfortable and practical.

1) TOP. Use seed beads to square-stitch around the coin pearl:

Round 1: Use 6' of conditioned thread to string I tension bead, leaving an 8" tail. String the pearl and 13A; pass through the pearl. String 13A; pass through the pearl again (Fig. 1). Pass through all 26A. Step up by passing through the first A strung.

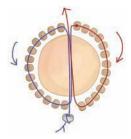


Fig. 1: Round 1 of the ring top

Round 2: String 2B; pass through the last 1A exited and the 2B just strung. String 1B; pass through the next 1A from Round 1 and the 1B just strung (Fig. 2). Repeat around, square-stitch-



Fig. 2: Starting Round 2

ing 1 or 2 beads in each stitch as necessary to keep the work flat, to add a total of 39B. Pass through all beads added in this round again, and at the end of the following rounds, to reinforce.

Round 3: String 2C; pass through the last 1B exited and the 2C just strung. String 1C; pass through the next 1B from Round 2 and the 1C just strung. Work 2 more stitches with 1C in each. Work 2C in the fifth stitch. Work around in the following pattern: 4 stitches with 1C in each stitch, then 2C in every fifth stitch, to add a total of 47 beads.

Round 4: Following a pattern of 1C and 3B, work around using 2 beads in the first, fifth, eleventh, seventeenth,



twenty-third, twenty-eighth, thirtyfourth, thirty-ninth, and forty-sixth stitches and I bead in all other stitches, to add a total of 56 beads.

Round 5: Work lA in each stitch to add 56 beads in all. Remove the tension bead, secure the thread, and trim.

2) BAND. Use seed beads to square-stitch a strip off the ring top, creating a band: Row 1: Secure 4' of conditioned thread and exit from a Round 5 bead that has a hole parallel with the hole of the pearl. String {IA and 3B} five times (or enough beads to fit around your finger); string lA and pass through the A on the opposite side of Round 5 to anchor the strand. Pass back through the beads just strung and through the bead first exited in this step (Fig. 3).

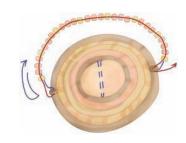


Fig. 3: Row 1 of the band

ARTIST'S TIP

One thing Molly loves about seed beads is how 2 seed beads side by side can look so similar, but when they are used in quantity, their differences become apparent. Using cylinder along with Japanese seed beads gives this ring an interesting texture that would be lost if she used a homogenous blend of beads.

MATERIALS

- 3 g matte metallic chocolate size 11° Japanese seed beads (A)
- 2 g transparent rainbow luster rust size 11° cylinder beads (B)
- 1 g metallic gold size 11° Japanese seed beads (C)
- 1 white 10mm coin pearl Size D brown nylon beading thread Thread conditioner

TOOLS

Size 10 or 12 beading needle Scissors

FINISHED SIZE: 11/4" (DIAMETER OF RING'S TOP; RING SIZE 71/2)

Row 2: Work square stitch along Row 1 using lA per stitch. Pass through the 3 nearest beads of Round 5 to set up for Row 3 (Fig. 4).



Fig. 4: Starting Row 3

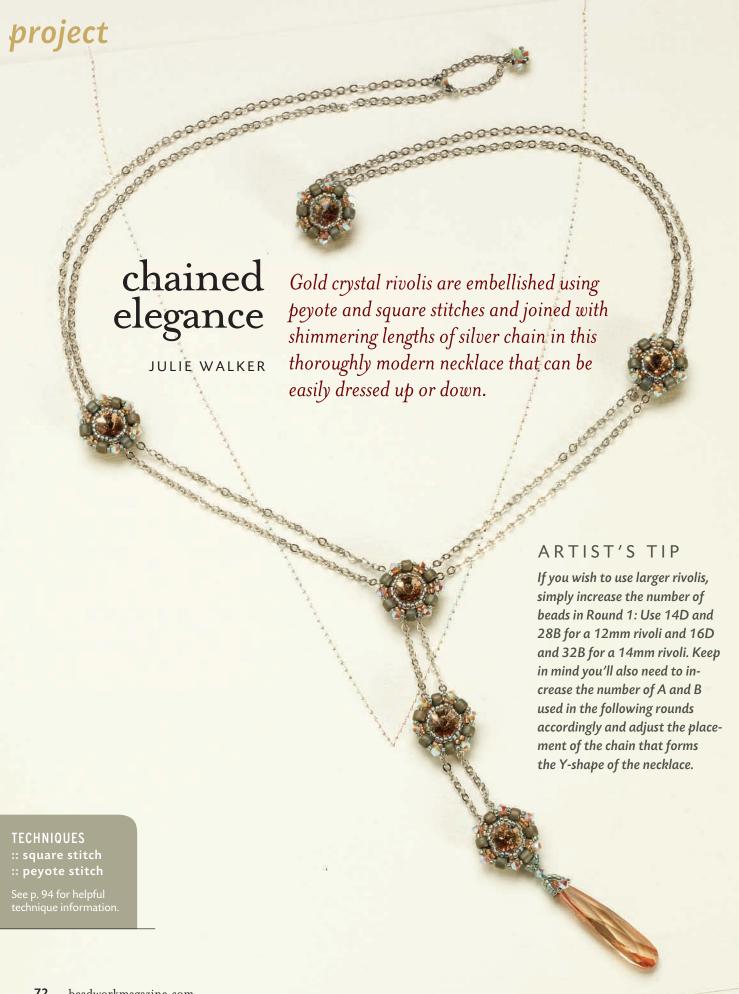
Row 3: Repeat Row 2 along the opposite side of Row 1.

Weave through Rows 1-3 again to reinforce. Secure the thread and trim. +

MOLLY SCHALLER is a crafts designer, teacher, and writer who enjoys the never-ending treasure hunt for jewelry components at junk shops and antique stores and is currently trying to use all her favorite art beads so she can buy more! Tell her about your favorite art beads by e-mailing her at mollyschaller@mac.com.

RESOURCES

Check your local bead shop or contact: Nymo beading thread and thread conditioner: Beadalon (wholesale only), (866) 423-2325, www.beadalon.com. Japanese seed beads: FusionBeads.com, (888) 781-3559. Cylinder beads: Fire Mountain Gems and Beads, (800) 355-2137, www .firemountaingems.com. Coin pearl: Michaels, (800) 642-4235, www.michaels.com.



1) RIVOLIS. Use seed beads and square and peyote stitches to work beaded bezels around 6 rivolis:

Round 1: Use 5' of thread to string 4B, leaving an 8" tail. Pass through the first 2B strung and arrange the beads into 2 bead stacks, each 2 beads high. *String 2D and square-stitch them to the previous top 2B; string 4B and square-stitch to the previous 2D (Fig. 1). Repeat from * four times for a

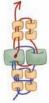


Fig. 1: Starting Round 1

total of 10D and 24B. String 2D and square-stitch them to the previous top 2B. Use a square-stitch thread path to connect the last beads of the round to the first beads, forming a ring; exit from 1D.

Round 2: String 1B; pass through the adjacent 1D and pull tight. Repeat around to add a total of 6B (Fig. 2). Turn the work over and weave through beads to exit from 2B on the other side of Round 1.

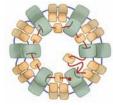


Fig. 2: Rounds 1 and 2

Round 3: String 2A; square-stitch these beads to the 2B last exited and pass through the adjacent 1D of Round 1. String 2A; stitch to the next 2B and pass through the next 1D (Fig. 3). Repeat around to add a total of 12A. Weave through beads to exit from the first 2A added in this round.

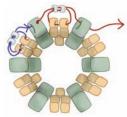


Fig. 3: Working Round 3 off of Round 1

Round 4: String 2A; loosely pass through the next 2A of the previous round. Repeat around to add a total of 12A (Fig. 4). Place the rivoli face up inside the beadwork. Hold your thumb over the rivoli as you weave through Rounds 3 and 4, pulling tight to secure the rivoli. Weave through beads to exit an adjacent 1D.

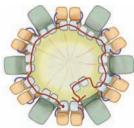


Fig. 4: Encasing the rivoli

Round 5: String IA, 1 bicone, and IA; pass through the next 1D on the front of the bezel. Repeat around to add a total of 6 bicones and 12A (Fig. 5). Repeat the thread path to reinforce; do not cut the thread. Set aside.

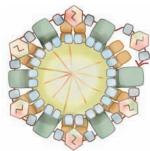


Fig. 5: Adding A and bicones

Repeat entire step five times for a total of 6 embellished rivolis.

2) FOCAL RIVOLI. Attach the briolette to one of the rivolis:

Bail: Exiting from 1D on the front of 1 rivoli, string 3A, 1 bicone, 5A, the briolette, and 4A; pass back through the fourth IA just strung, the bicone, and the third IA just strung. String 2A; pass through the 1D last exited. String 2A; pass through the third lA strung, the bicone, and the fourth lA strung. String 4A; pass through the briolette. String 4A; pass back through the fourth 1A, the bicone, and the third 1A again. String 2A; pass through the 1D (Fig. 6).

MATERIALS

3 g silver-lined sapphire luster size 14° seed beads (A)

5-7 g silver-lined amber luster size 11° seed beads (B)

12 metallic silver size 11° seed beads (C) 5-7 g matte olive size 6° seed beads (D)

6 gold 10mm crystal rivolis

75 sand opal AB2X 3mm crystal bicones 1 gold 9×36mm cubic zirconia flat briolette 41/21 of silver-plated 2×3mm oval chain Smoke 6 lb braided beading thread

TOOLS

Scissors Size 12 beading needle Wire cutters

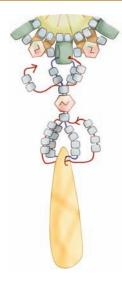


Fig. 6: Attaching the bail to the focal rivoli

Embellishment: Weave through beads to exit from the briolette. String lA, 1 bicone, and lA; pass through the briolette so the beads wrap across the front. String IA, l bicone, and lA; pass through the briolette so the beads wrap across the back (Fig. 7). Weave through beads to exit the 1D on the front of the rivoli and opposite the briolette. Set aside.



Fig. 7: Embellishing the bail

3) CHAIN. Cut the chain into 12 pieces: four 1", four $3\frac{3}{4}$ ", and four $8\frac{1}{2}$ ". Use the working threads of each bezel to link the rivolis with pairs of chain:

Link 1: Use the tail thread of the focal rivoli to string one end of one l" piece of chain; pass back through the lD last exited. String one end of a second l" piece of chain; pass through the lD again. Weave through beads to reinforce; secure the thread and trim. Use the working thread of a second rivoli to attach the free ends of the previous chains in the same manner, making sure both of the rivolis are face up (Fig. 8). Weave through beads to exit the opposite lD on the front of the rivoli.



Fig. 8: Joining 2 rivolis to form Link 1

Link 2: Attach two l" pieces of chain to the last ID exited as before. Secure the threads and trim. Attach the free ends of the previous chains to a third rivoli using the rivoli's tail thread. Weave through beads to exit the ID that is right of center on the opposite side of the front of the rivoli; do not trim the thread.

Link 3: Attach two 3½" pieces of chain as before to the 1D last exited; repeat to attach 2 more 3½" pieces of chain to the 1D that is left of center, forming a Y shape (Fig. 9). Secure the thread and trim. Attach the free ends of the 2 right chains to a fourth rivoli using the rivoli's tail thread. Weave through beads to exit the 1D on the opposite

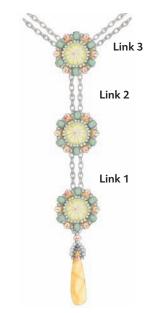


Fig. 9: Forming the Y shape

side of the front of the rivoli; do not trim the thread. Attach the fifth rivoli to the remaining ³/₄" chains in the same manner.

Link 4: Attach two 8½" pieces of chain to the opposite side of the fourth rivoli; repeat to attach 2 more 8½" pieces of chain to the fifth rivoli.

4) TOGGLE RIVOLI. Weave through beads to exit 1D on the back of the sixth rivoli. String 4C; pass through 1D on the opposite side of Round 1. String 4C; pass through the first 1D exited and the first 3C strung (Fig. 10). String 1A, the free end of one of the fourth rivoli's 8½" pieces of chain, and 1A; pass through the second and third C strung. Repeat the thread path to reinforce. Making sure the chains aren't twisted, attach the fourth rivoli's other chain to the other set of 4C in the same manner.

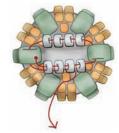


Fig. 10: The back of the toggle rivoli

5) TOGGLE LOOP. Use 1' of thread to string {1C and 1 bicone} three times.

String IC and the two free ends of the remaining chains; pass through the beads and chain several times to form a loop and reinforce, exiting from the last C strung. String IA, I bicone, and IA; lay the beads diagonally across the loop and pass through the second C, second bicone, and third C added in this step. String IA, I bicone, and IA; lay the beads diagonally across the back of the loop and pass through the first 2 beads added in this step (Fig. 11a). Secure the thread and trim.

Use 6" of thread to pass through a link l" down one of the chains; tie a knot. String IA, l bicone, and IA; pass through the corresponding link of the second chain and back through the beads just strung (Fig. 11b). Repeat the thread path several times to reinforce. Secure all threads and trim. •

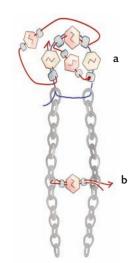


Fig. 11: Creating the toggle loop

JULIE WALKER feels lucky to be the mom of four beautiful daughters and Nana to one grandchild, Andre. Julie has been designing for eight years and absolutely loves where it has taken her. She owns The Bead Cage in Kettering, Ohio; visit her website at www.beadcage.net.

RESOURCES

Check your local bead shop or contact:
Seed beads: Jane's Fiber & Beads, (888) 497-2665, www.janesfiberandbeads.com. Chain and Swarovski crystal rivolis and bicones: The Bead Cage, (937) 395-0590, www.beadcage .net. Cubic zirconia briolette: FusionBeads .com, (888) 781-3559.

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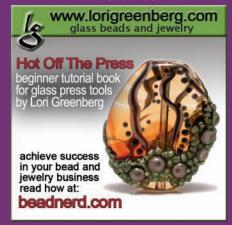
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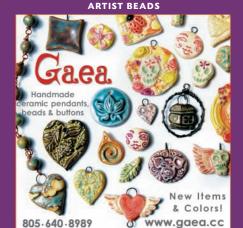
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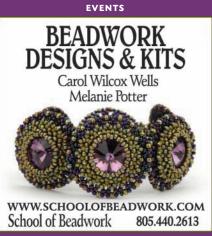


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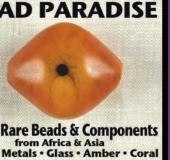


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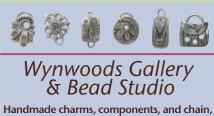


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Come visit Ocala's hidden treasure! Offering a wide selection of gemstones, Swarovski crystals, seed beads, silver and gold findings, classes, and so much more. Located 3 miles west of I-75 in lasmine Souare.

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"A New Florida Attraction." (Just north of Orlando and west of Daytona.) Quality gemstones, pearls, Czech beads, seed beads, marcasite, findings, Swarovski, and much more. Plus Florida's largest selection of 2-hole slider beads. Sunday II-4. 1141 S. Volusia Ave. (386) 774-4-4555

Bead Bar® Full-Service Bead Stores-Orlando www.beadbarbead.com

Central Florida's favorite since 1991. Huge inventory, talented staff, great customer service, very competitive prices. A beader's delight. A must-see in Orlando. Online catalog, newsletter, retail, wholesale.

1319 Edgewater Dr.

(407) 426-8826

Beading Elements Inc.-Sarasota www.beadingelements.com

Elements for your beading creations. Gemstones, pearls, Swarovski, dichroics, Bali, sterling silver, gold-filled, marcasite, lampwork, Delicas, seed beads, findings, books, threading marrial, cords, and tools. Special orders and classes. Mon-Fri 10–6; Sat 12–6. Town and Country Shopping Center—Courtyard. 501 N. Beneva Rd., Ste. 620 (941) 331-4333

AA Beads & More-Sebastian

Certified PMC studio; large selection of pearls, stones, and glass beads; findings; sterling and gold-filled wire; PMC; tools; jewelry-making supplies; books; and dichroic glass. Classes in PMC, fusing, chain mail, wire wrapping, and beading. Wabasso Plaza. We're worth the drive!

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Buttons, Bangles, and Beads-St. Pete Beach www.buttonsbanglesandbeads.com

Huge selection of unique and unusual beads with extensive line of findings, books, gold-filled, and sterling silver wire. Full line of seed beads. Beginner and advanced classes offered. Mon–Fri II–6, Sat IO–4.

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(866) 357-2323 (813) 258-3900

Tampa Bead Café-Tampa www.tampabeadcafe.com

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North Georgia's favorite, full-service bead store. Great variety of beads and findings. Also offer classes, parties, repair, gift certificates, DIY kits, and unique handcrafted gift items. Mon 12–5, Tue–Fri 10–6, Sat 10–5.

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(678) 455-7858

On the Rocks-Dacula (Hamilton Mill) www.ontherocks.biz

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2760 Braselton Hwy., #102

(770) 904-6310

Atlanta Bead Market-Gwinnett Co. www.atlantabeadmarket.com

A large, diverse variety of beads and oh-so-many seeds and Delicas. Full-service bead store and gathering place for all beaders. Friendliest staff in town. Located off I-985, exit 8 Friendship Rd., IO minutes from Mall of Georgia. Tue-Fri IO-6, Wed IO-8. Sat IO-4.

922 Gainsville Hwy. (Buford Hwy.) (678) 714-8293

Beads by Design-Marietta www.BeadsbyDesign.US

Atlanta area, full-service bead store. Wonderful selection of loose beads, Czech fire polish, Bali silver, pearls, gemstones, Swarovski crystals, findings, Delicas, books, and patterns. Classroom instruction. Glass beadmaking supplies and more.

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250 Ŵard Ave., Ste. 200

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Pandora's Baubles and Beads-Idaho Falls www.pandorasbaublesandbeads.com

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440 Park Ave.

(309) 827-7708

(808) 589-2600

Caravan Beads of Chicago-Chicago www.caravanchicago.com

Largest selection of Miyuki Delicas and Japanese seed beads in Chicago area! Crystals, semiprecious, Czech glass, Bali sterling, books, tools, etc. Mon, Tue, Thu, Fri II–7; Wed I2–7; Sat II–6; Sun II–5. info@caravanchicago.com.

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(773) 248-9555

String-A-Strand On Wells-Chicago www.string-a-strand.com

Beads from around the world. Handcrafted sterling silver jewelry. Much more! Fax (312) 335-1931; contact us via e-mail at stringastrand2@sbcglobal.net.

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(312) 335-1930

Studio Beads-Deerfield www.studiobeads.com

We carry a great assortment of all sizes of seed beads, freshwater pearls, "BASHA" and other nationally known lampworked beads, semiprecious beads, and finished jewelry from artists across the country. We have a great assortment of vintage purses and jewelry. We offer classes and workshops with nationally recognized teachers. Visit us online for more information. Mon, Tue, Wed, Fri 10-5;Thu 10-8, Sat 10-4.

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491 Roosevelt Rd.

(630) 858-2626

Pumpkin Glass-Morton www.pumpkinglass.com

Dazzling original lampwork, crystals, Bali Silver, seed beads, wire and findings. Lampwork glass rods, tools and supplies for beadmakers. Finished Art Jewelry. Lots of Classes!

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4909 W. 95th St.

(708) 952-0603

Bead in Hand-Oak Park www.beadinhand.com

An extraordinary selection of beads and beading supplies. Birthday parties and classes. Mon, Tue, Fri 10-6, Thu 10-7, Sat 10-5, Sun I-5, closed Wed. Exit off 290 at Austin Blvd. 145 Harrison St. (708) 848-1761

Bead World-Palatine www.beadworldbeads.com

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(309) 682-2323

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Ben Franklin-Sycamore www.bencrafts.com

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INDIANA

Bead Angels-Indianapolis www.beadangelsindy.com

The area's best selection of Swarovski crystals, Japanese seed beads, Delicas, Czech seed beads, semiprecious stones, sterling silver, Czech glass, pearls, books, and supplies. Call for class schedule. Tue and Thu 10-8; Wed and Fri 10-5; Sat 10-6. 6419 N. Ferguson St. (317) 259-7677

Bead Palace-Indianapolis (Greenwood) www.bead-palace.com

Largest selection (3,000 sq. ft.) of gemstone beads, Swarovski, sterling silver, and Bali-style beads in the country. Glass beads, too. Every Tuesday free classes. Beadalon distributor. Mon-Sat 10:30-6; Tue 10:30-8. (7 miles S. of Indianapolis). 163 S. Madison Ave. (888) BEADS-11

Beads Amore'-Indianapolis www.beadsamore.com

Beads, wire, supplies, classes, and parties, by the bead or strand, Czech, Swarovski, seed beads, vintage, miracle and silver, semiprecious and cabs. Mon and Wed 10-8; Tue, Thu-Sat 10-6. Sun 12–4 in Fishers at 116 St. Allisonville Rd.: Mon, Wed, Sat 10–6; Tue and Thu 10-8.

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Beads-Unlimited Inc.-Whiteland

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Heartland Bead Market-Lenexa www.heartlandbeadmarket.com

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3816 Shelbyville Rd.

(502) 893-6060

Beadlings-Louisville www.beadlingsonline.com

Large variety of glass, seeds, Delicas, gemstones, crystals, tools, findings, charms, pendants, stringing materials, and much more! Parties and classes available. Mon-Sat 10-5, Thu until 8. (502) 245-4144 10304 Shelbyville Rd.

Union Bead Boutique-Union www.unionbeadboutique.com

Unique selection of gemstones, silver, Czech glass, seed beads, Swarovski crystals, and more jewelry-making supplies. New classes and kits added every month. Lots of finished jewelry samples available for inspiration. Frequent shopper discounts. 1597 Cavalry Dr. (859) 384-8785

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A Bead Boutique-Alexandria www.abeadboutique.com

A beading paradise! Multiple rooms for classes, parties, and gettogethers. Great selection of beads, tools, books, and supplies. Open Mon by appt., Tue-Fri 10–5:45; Sat 10–4. Located on the edge of the Garden District, near Hill St. traffic light. 2924 Jackson St. (318) 442-2575

Bead Attic-Baton Rouge www.thebeadattic.com

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(301) 565-0487

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Beadworks-Boston/Cambridge/Salem www.beadworksboston.com

Three area bead shops offering vintage and contemporary beads, findings, and tools from around the world. Jewelry-making classes and repairs. Visit our website for locations and hours.

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The Creative Fringe LLC-Grand Haven www.thecreativefringe.com

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Bead Quest-Grand Rapids (Kentwood) www.mybeadquest.com

The largest upscale bead store in west Michigan with over 2,000 sq. ft., where you will find hundreds of jewelry-making ideas and thousands of beads to choose from. Classes, patterns, and product also available online at: www.MyBeadQuest.com. 4230 29th St. SE (616) 726-5908

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Bead Weasel Bead Shop-Midland www.beadweasel.com

Seeds/beads: Czech, Miyuki, Toho, hanks, stone, lampwork, pearls. Findings (sterling silver, gold-filled, copper). Vintage: jewelry, crystals, beads. Pendants, focals. Books, magazines, tools. Kits, gifts, some antiques. Bead Weasel Institute (classes): including Janel Gradowski. Weasel Wednesdays.

(989) 486-1900 4015 Jefferson Ave.

Pam's Bead Garden-Plymouth www.pamsbeadgarden.com

Delicas, lots of Japanese seed beads, artist beads, vintage, Swarovski, semiprecious, pearls, Bali, lots of silver, Czech, tools, wire, classes, visiting artists, lots more, open six days—call for more information.

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(734) 481-9981

Stony Creek Bead & Gallery-Ypsilanti Twp. www.stonycreekbead.blogspot.com

Create jewelry that is as unique as you are! Classes, kits, books, and beads (Czech, lampwork, Swarovski, Bali, and more). I-94 to exit 183. South I Mile. Minutes W. of Metro Airport. Closed Mon. Tue-Fri 10-6; Wed 10-7; Sat 10-4; Sun 10-2. www.Stony CreekBead.blogspot.com.

2060 Whittaker Rd.

(734) 544-0904

MINNESOTA

The Bead Box LLC-Brainerd www.thebeadboxonline.com

Please stop in to our 3,000 sq. ft. vintage-style bead store in the historic Parker building in downtown Brainerd! Extensive selection of Swarovski crystals, Delica beads and seed beads, semiprecious stones, metals, wood, bone, amber, pearls, and much more! Expect to find unique, rare, and hard-to-find items to make your beading life more interesting! We also offer beading instruction.

617 Laurel St.

(218) 829-5047

Bead Basics-Coon Rapids www.bead-basics.com

Visit our new location conveniently located at U.S. Hwy. 10 and Foley Blvd. Everything you'd expect to find at a bead store. Specializing in fast and easy-to-do jewelry kits and our exclusive Create-A-Kit where you make design choices. Always changing, always new, always interesting. Fun and helpful staff. Beginner friendly. Classes, events.

455 99th Ave. NW

(763) 717-4200

Beadbury-Osseo (NW suburb of Mpls.) www.beadbury.com

We're a full-service bead store. We have lots and lots of beads, findings, and accessories! Our staff is friendly and knowledgeable. We offer classes, parties, open beading, and design consultation. Mon, Wed, Fri, and Sat 10–5; Tue, Thu 10–8; Sun 12–4. Visit us online.

300 5th Ave. SE

(763) 425-4520

Nordic Gypsy Beads and Jewelry-Rochester www.nordicgypsy.com

Incredible selection: Czech/Japanese seed beads, Delicas, vintage, stones, Swarovski, Bali, findings, charms, pearls, tools, books, etc. Great classes and friendly staff! Mon-Fri 10:30–5:30, Thu 10:30–8, Sat 10–5.

20 Third St. S.W.

(507) 288-2258

Stormcloud Trading Co. (Beadstorm) -St. Paul

www.beadstorm.com

20+ years of experience shows in our vast selection of seed beads, pressed glass, Swarovski crystals, Bali silver, sterling, and gold-filled beads. Shop in-store or online. Mon-Fri 10-6, Sat 10-5. No print catalog.

725 Snelling Ave. N.

(651) 645-0343

MISSOURI

Plum Bazaar-Branson www.plumbazaarbeads.com

Bead store in historic downtown Branson, near the Branson Landing. Direct importer of beads. Bulk strands, turquoise, coral, gemstone beads, pearls, glass. Findings, sterling beads, complete line of supplies, and friendly instruction. Custom jewelry. Open 7 days!

123 E. Main St.

(877)580-7586 (PLUM)

Heartland Bead Market-Liberty www.heartlandbeadmarket.com

Come to browse. Stay to bead. Awesome selection. Friendly service. Swarovski, Czech glass, semiprecious, seed beads, Bali silver, hill tribe silver, and more. We love to help you create. Classes—Parties—Repairs—Custom designs. Open beading always. Corbin Mill

131 Water St.

(816) 415-8750

Lady Bug Beads-St. Louis www.ladybugbeads.net

Midwest's premier bead shop. 3,000+ seed beads including Toho, Aiko, Czech, and Delicas. Full selection of Swarovski and semiprecious stones. Pearls always on special. U.S. distributor for the Craft Kit Company and Toho Treasure Kits. We are a teaching store. Mon, Wed, Fri 10–6; Tue and Thu 10–8; Sat 9–4; Sun 12–4.

7616 Big Bend Blvd.

(314) 644-6140

NEVADA

Bead Jungle-Henderson www.beadjungle.com

Most complete bead shop in the Las Vegas area. Over 30,000 strands in stock. Volume discounts, classes. Open 7 days a week—just minutes from the strip.

1550 W. Horizon Ridge Pkwy., Ste. G

(702) 432-2323

Bead Haven-Las Vegas www.beadhavenlasvegas.com

Nevada's most comprehensive bead store, catering to all bead enthusiasts. Huge selection of findings, pressed glass, seed beads. Full line of Swarovski. Free classes daily. Mon–Fri 10–7; Sat 10–6; Closed Sun.

7664 W. Lake Mead Blvd., #111 (702) 233-2450

NEW HAMPSHIRE

Bella Beads-Center Harbor www.bellabeadsnh.com

"The Chic Boutique on the Bay". Great lampwork, strands, and sterling findings. Custom jewelry or make your own. Classes and gatherings, come by car or boat. The friendly bead shop that's open 7 days. Harbor Corner.

34 Plymouth House St

(603) 253-9010

COSAS Studio-Center Harbor www.cosasglassfusion.com

Learn, create, have fun! Workshops in fused, dichroic glass, and ceramic bead glazing. Groups welcome, easy to get to by boat or car. Selling beading components for stringing, wire wrapping, and cabochons and unique jewelry items.

34 Plymouth St.

(603) 253-9333

Bead It!-Concord www.beadit.biz

Miyuki seed beads/Delicas, Swarovski crystals, Bali silver, freshwater pearls, bone/shell, glass, charms. Sterling silver and gold-filled findings. Tools and books. Worktable. Classes, kids' parties. Sun and Mon 12–5, Tue–Sat 10–6, every Fri till 8.

146 N. Main St. (603) 223-0146

Le Beaderie LLC-Derry www.lebeaderie.com

Swarovski crystals and pearls, Miyuki Delicas and seed beads, Bali silver, huge selection of semiprecious stones, an abundance of unique products and findings, and no sales tax! Come find out why all roads lead to Le Beaderie!

6 W. Broadway, #5

(603) 432-2700

Castleander Beads-Hudson

www.castleander.com

Bead zen more. Come see us and get your groove on at our new larger shop at 216 Central St., Rte. III. We're still in Hudson.
216 Central St. (603) 594-0048

Beads at Earth Treasures-Keene www.nebeads.com

One of New England's largest bead stores. An incredible selection: glass, stone, bone, horn, Bali, pearls, Japanese and Czech seed beads, castings, findings, tools, books, and classes. Mon–Sat 10–6; Sun 11–5.

12 Main St.

(603) 352-7192

Bead Gallery Inc.-Salem www.beadgalleryinc.com

Located off 93 on the MA/NH border, only 30 minutes from Boston. We offer over 200 classes and all the beads and findings you need to make great projects! Mon, Tue, Wed, Fri 10–6; Thu 10–8; Sat 10–5.

100 N. Broadway

(603) 893-2517

Ladybead and Rook-Wilton

Beautiful, quality beads to inspire your creativity and accentuate your style. Emphasis on European beads: Czech crystals, pressed glass, seed beads, pearls, and semiprecious. Artisan-created jewelry for fine gift giving. Ample parking. Tue–Sat 10:30–5:30; Sun 12–4. gobead@comcast.net. At the Riverview Mill Artist Shops.

29 Howard St.

(603) 654-2805

NEW JERSEY

Beads by Blanche-Bergenfield www.beadsbyblanche.com

Visit Bergen County's largest, full-service bead shop, only 20 minutes from NY. A friendly place where bead lovers gather. Workshops taught by master bead artists. Classes/parties/kits. 106 N. Washington Ave. (201) 385-6225

Woodstock Trading Co.-Cherry Hill www.woodstocktradeco.com

Beads, beads, beads! Handmade, flame-worked, and unique beads from all over the world.

1880 Rt. 70 E.

(800) 741-8845

Extraordinary Beads-Clinton

Full-service shop offering quality beads and supplies. Inspiring collection of Swarovski crystal; Miyuki seed beads and kits; Czech; Venetian; and artist-made glass; PMC; and fusing. Great classes! Great service! It takes Extraordinary Beads to make exceptional jewelry! Tue, Wed, Thu, Sat, 10–6; Fri 10–7:30; Sun 12–5. Come

2 E. Main St.

(908) 735-6797

Jubili Beads & Yarns®-Collingswood www.jubilibeadsandyarns.com

Everything you need under one roof! Fabulous full-service source for beads, classic and novelty yarns. Eight-torch lampwork studio, spinning, weaving, knitting, crocheting, PMC, and more! Repairs, custom jewelry, parties. Contact us via e-mail at info@jubilbeadsandyarns.com.

713 Haddon Ave.

(856) 858-7844

Sojourner-Lambertville www.sojourner.biz

The Beaded Path-Maplewood www.beadedpath.com

A unique selection of vintage and contemporary beads from Lucite to Sandstone. Impressive collection of Swarovski, German, Venetian, Czech, Delica. Everything you need in tools, books, and supplies to create fabulous pieces. Restringing available. Parties/Classes/Worktable. (off Prospect St.).

1877 Springfield Ave. (973) 313-1331

Timeless Treasures Inc.-Montclair

Breathtaking selection of gemstones and pearls. Unique ethnic beads. Tools. Full range of silver and gold findings. Knowledgeable staff. Indulge yourself in our bazaar of wares. Fax (973) 744-1037.

438 Bloomfield Ave.

(973) 783-7878

Multi Creations (NJ) Inc.-Old Bridge www.MultiCreationsNJ.com

All kinds of silver, gold-filled, and 14/18k gold findings, chains by foot, Bali silver beads, hill tribe silver, gemstone and glass beads, pearls and Swarovski crystals, beading accessories, tools, and much more at wholesale prices. Tue–Sat 10–6; Sun 11–3; closed Mon. MultiCreationsNJ@aol.com; mobile (732) 642–2260; fax (732) 607-6416.

1405 Rt. 18 S., Unit #102

(732) 607-6422

The Bead Cellar-Pennsauken www.beadcellar.com

Experience beading in a warm, sharing, and creative atmosphere while browsing our extensive inventory. Thousands of seed and accent beads, lampwork and semiprecious, findings and supplies. Just minutes from Philadelphia with easy parking, free instruction, parties, and classes.

6305 Westfield Ave.

(856) 665-4744

The Place to Bead-Princeton www.beadnow.com

Quality, variety, and friendly service! The best findings, tools, books, and beads: Delicas, seed beads, glass, ethnic, semiprecious, sterling silver and gold-filled, Thai silver, dichroic, lampwork, bone; unique and collectible. Classes/worktable/parties. Open seven days a week. beadnow@yahoo.com; fax (609) 921-3020.

41 Witherspoon St.

(609) 921-8050

Bumble Beeds-Smithville www.bumblebeeds.com

Full-service bead shop located in a village of 60 shops and restaurants. Large selection of semiprecious, glass, pearl, shell, and Swarovski crystal. Come and join us for a free basic beading class or plan a party.

615 E. Moss Mill Rd.

(609) 652-3158

NEW MEXICO

The Beaded Iris-Albuquerque

Specializing in Japanese seed beads, Delicas, rare vintage beads, and handmade beads, just to name a few. A relaxed atmosphere with cheerful gals to help you!

1506 Wyoming Blvd. NE, Ste. C (505) 299-1856

Thunderbird Supply Company -Albuquerque www.thunderbirdsupply.com

A beader's candy store. Albuquerque's largest and most complete bead store! Filled with findings, Bali beads, strands, seed beads, stringing and wire wrapping supplies. We carry a complete line of fabricated silver and gold-filled sheet and wire product. Mon-Fri 8:30-6, Sat 10-5.

2311 Vassar NE

(505) 884-7770

Thunderbird Supply Company-Gallup www.thunderbirdsupply.com

Our main showroom store is just off I-40, located just minutes from the Navajo and Zuni Nation, and is filled with over 13,000 items; fabricated silver and gold-filled findings, Bali beads, metalsmithing tools, beading supplies, natural and man-made strands. Catalog available online or at any of our 3 store locations; Gallup, Albuquerque, or Flagstaff. Mon–Sat 8:30-6. 1907 W. 66 Ave. (800) 545-7968

Beauty and the Beads-Santa Fe

Friendly and fabulous! Extensive inventory! Crystals, pearls, semiprecious, seed beads, Delicas, metals, woods, lampwork, all supplies. Many classes. Mon–Sat 10–5:30.

939 W. Alameda (505) 982–5234

NEW YORK

Let's Bead!-East Rochester www.letsbead.com

Bright full-service bead shop. Ever-growing selection of tools, books, beads, stringing materials, findings, wire, chain mail, kumihimo, Swarovski crystals, more! Relax, use our tools, and get friendly help at one of 4 design stations.

349 W. Commercial St. (585) 586-6550

Beads Mosaic-Nanuet www.BeadsMosaic.com

Exclusive beads boutique! Huge selection of quality semiprecious, precious and gem stones, sterling silver beads, charms and findings, copper and brass beads/findings, seed beads, pearls, shell pearls, raku, Swarovski, Kazuri, artist lampwork, beading supplies, tools, and more! Open 7 days/week. Exit 14 off I-87/ NY Thruway, 40 minutes north of NYC. Beading classes and store hours at www.BeadsMosaic.com.

(845) 501-8295 38 First St.

Beads World Inc.-New York www.beadsworldusa.com

From beads to crystals to leather cords and more. Beads World is your one-stop shop. Quality selections in the heart of NYC's fashion district. Mon-Fri 9-7 and Sat-Sun 10-5.

1384 Broadway (212) 302-1199

Toho Shoji (NY) Inc.-New York www.tohoshoji-ny.com

Exclusive selection of findings, chain, and beads. Swarovski, Japanese seed beads (Miyuki, Delica, Matsuno), glass, fire polish, and more! Mass production price available. Mon-Fri 9-7, Sat 10-6, Sun 10-5.

990 6th Ave. (212) 868-7465

Lily Pond-Downtown Plattsburgh www.lilyponddowntown.com

Visit the Adirondack's ONLY full-service bead shop! Delicas, Swarovski, vintage glass, gemstones, seed beads, bugles, fire polish, books, and lots of unique items! Something for everyone! Ongoing classes. Mon-Sat 10-6. Come bead with us! 17 Bridge St. (518) 563-9334

I Dream of Beading-Poughkeepsie www.idreamofbeading.com

Hudson Valley's newest source for beads and more. Stop by for the selection and inspiration to fulfill your wildest beading dreams! Classes/workshops. Tue-Fri 10-6, Wed till 8, Sat 10-4. (in Freedom Executive Park)

Rt. 55, Ste. 107 (845) 452-7611

Bead Spring-Red Hook www.beadspring.net

For the love of beads and fun! All of your beading needs and a great selection of unusual stones, ethnic, rare, and collectible beads. In-store worktable, friendly and helpful staff. Call for hours and workshop schedule.

7 W. Market St. (845) 758-9037

Studio 34 Bead Mercantile and Gallery -Rochester

www.studio34beads.com

Specializing in contemporary jewelry and glass. Beads, books, EuroTools, BeadSmith, Lindstom, wire, PMC, crystals, Mykonos, custom glass beads. Classes for metalsmithing, wireworking, PMC, polymer, chain mail, glass beadmaking, design, repair, seed bead, beginner to master. New York's premier public access studio and store.

(585) 737-5858 34 Elton St.

Park Ave Beads-Wantagh www.ParkAveBeads.com

The best bead shop on Long Island with friendly, experienced, and talented staff carrying gemstones, freshwater pearls, seed beads, Swarovski, Czech, findings, Bali, sterling silver, thread, tools, and Kazuri beads at the lowest prices. Classes, parties, and groups. gail@parkavebeads.com. 3341 Park Ave.

(516) 221-7167

NORTH CAROLINA

Beads & Beyond-Asheville www.beads-and-beyond.com

Open 22 years. Asheville's first and oldest bead store. Unsurpassed and inspiring collection of modern, vintage, and ancient beads. Specializing in stone beads and pearls, books, tools, and supplies for beading and metalsmithing. Mon-Sun. 19 Wall St. (828) 254-7927

Chevron Trading Post & Bead Company –Asheville (downtown) www.chevronbeads.com

With over 20 years in the bead business we are Asheville's premier bead store offering an incredible selection of beads, findings, wire, tools, silk ribbons, buttons, books, and gifts. Cultivate your creative side by making your own jewelry. Our friendly, helpful staff awaits you! Classes/parties/workspace. Direct importer. Wholesale/retail. Mon-Sat 10-6. Call for Sun open-

40 N. Lexington St.

(828) 236-2323

Beadlush-Charlotte www.beadlush.com

A full-service bead shop with the best selection and prices in the area. Friendly and knowledgeable staff. Extensive selection of Swarovski, semiprecious, glass, wire, seed beads, pearls, and findings. New classes monthly.

1217 The Plaza (704) 376-3331

Beads and Other Fancy Stuff-Morganton

Bead-stringers destination! Huge variety of quality beads and findings, friendly new staff, repairs, on-site work area, classes, low prices. Welcome novices or experienced beaders! I-40 near

408-AW. Fleming Dr (828) 439-9935

Ornamentea-Raleigh www.ornamentea.com

Visit us for our wide selection of beads in glass, stone, pearl, and metal with worktables, classes, and the most helpful staff anywhere. We also carry art clay silver, Kato clay, glass-soldering supplies, paper-craft supplies, books, and unusual ribbons. We will be your favorite bead store!

(919) 834-6260 509 N. West St.

Panopolie-N. Raleigh www.panopolie.com

Visit us for our full bead selection, worktables, classes, and helpful staff. We carry art clay silver, glass soldering supplies, paper craft supplies, books, and unusual ribbons. (919) 872-4767 6320 Capital Blvd.

Cindale Beads-Smithfield www.cindale.com

Everything you need to bead. Free training. Over 100 different kinds of gemstones. No customers, just friends that visit. Mon-Sat 10-7; Sun 11-5.

150 B S. Equity Dr.

(919) 934-2900

Ding's Fashions & Gifts-Winston-Salem Specializing in Swarovski, Miyuki, Beadalon, WigJig, silver, gold,

10,000+ findings, 1,000s of strands of stones. Designing, manufacturing, repairs, and much more. Our specialty is designing/beading education. Mon-Fri 10-6, Sat 10-5, Sun (closed). 2834 Reynolda Rd. (336) 723-3465

OHIO

Beads 'N More-Akron-Green www.beadsnmore.biz

Wonderful selection of Swarovski, seed beads, gemstones, beading supplies, books-everything for the beader. Many classes available by nationally known teachers. Friendly and knowledgeable staff to help with designing and all of your beading needs. 1840 Town Park Blvd., Ste. J, Uniontown (Green) (330) 899-8611

Bead Shoppe of Canton-Canton www.beadmecanton.com

NE Ohio's premier bead shop. Amazing selection of beads, Swarovski, seed, semiprecious, findings, and much more. Classes and adults' and kids' parties available. Friendly and fun designers on staff to assist you with your creations!

2872 Whipple Ave. NW (330) 479-9598

Bead Q!-Chagrin Falls and North Olmsted www.bead-q.com

Bead Q! now with TWO locations. Ohio's widest selection beads! Swarovski crystals, sterling silver findings, semiprecious bead strands. Classes and parties.

8584 E. Washington, Chagrin Falls (440) 708-1771 24765 Lorain Rd., North Olmsted(440) 734-BEAD

Gahanna Bead Shop-Gahanna www.gahannabeadshop.com

Vast selection of glass and semiprecious beads, crystals, and Miyuki seed beads. Sterling, pewter, and gold-filled findings for all your beading needs! Distributor of Unicorne™ and Kazuri™ beads. Open studio area with friendly, knowledgeable staff. 1024 N. Hamilton Rd. (614) 933-8948

Bead Therapy Bead Shop-Mt. Vernon www.beadtherapy.com

I,000s of beads, over 150 book titles, wonderful service, classes, supplies-everything you need for your creative embellishments or bead journey. Beads for the beader, quilter, fiber artist, basketweaver, doll maker, enthusiast. Mon-Sat 10-6.

227 S. Main St. (877) 362-2323

(740) 393-2323

Bead Paradise II-Oberlin www.beadparadise.com

Scads of Swarovski, Czech, and vintage German glass, old and new seed beads, African and Asian tribal beads/components, stone, pearls, metals, wood, shell, bone, books, tools, findings. Mon-Sat 10-6, Sun 12-5. (440) 775-2233

29 W. College St.

Grand River Beads & Silverthorne Gallery -Rocky River

www.grandriverbeads.com

Beautiful beads, friendly staff, and great classes, including metalsmithing and hot glass! 10–5, Thu 10–7, Sun 12–4.
19361 Detroit Rd. (440) 331-4950

Meant to Bead-Toledo www.meant2bead.com

You are meant to bead—and we can help! We offer a wide selection of seed beads, Swarovski, Delicas, Bali, semiprecious, pearls, art beads, charms, etc. Design assistance, classes, and parties in a friendly atmosphere. Mon-Thu 10-8, Fri and Sat 10-6, Sun

6536 W. Central Ave.

(419) 842-8183

OKLAHOMA

The Beadles-Broken Arrow www.beadlesbeadshop.com

Beads to beat the band! Beads take center stage in our showroom and classroom. Whether you are looking for a rock-star centerpiece or some great back-up beads, our selection and service are sure to make you twist and shout.

114 W. Dallas St.

425 S. Main St.

(918) 806-8945

OREGON

Azillion Beads-Bend

"More beads than you can imagine!" NEW LOCATION IN BEND. Over 2,000 sq. ft. of beads. Call for directions. E-mail azillionbeads@gmail.com.

240 NE Emerson, Ste. 110 (541) 617-8854

Bead Mecca-Canyonville www.beadmecca.com

Your pilgrimage is over. Choose from thousands of beads, charms, and embellishments from around the world. Located just off I-5, exit 98 in downtown Canyonville. Bead Mecca is the biggest little bead shop in Oregon! (888) 66BEADS (23237)

Root's Island Beads-Depoe Bay www.rootsbeads.com

Your bead headquarters in Oregon. Over 1,500 Miyuki seedbead choices, thousands of strings of stone, glass, pears, and wood. Swarovski, Thai silver, sterling, gold-fill, tools, findings, 100+ books, classes. Open 7 days.

3150 Fogarty Ave. at Lincoln Beach (541) 764-5040

Baker Bay Bead Co.-Dorena www.bakerbay.com

Quality glass beads in many sizes from Czech Republic and Japan, including charlottes, hexes, Delicas, 3-cuts, bugles, and crow. Bone, horn, metal, shell, stone beads, plus books and beading supplies. Authentic Trade Beads. Mon-Sat 10-5. Catalog avail-

35655 Shoreview Dr.

(541) 942-3941

Azillion Beads-Eugene

"More beads than you can imagine!" Over 2,000 sq. ft. of beads. Call for directions. E-mail azillionbeads@gmail.com. 665 Conger, Ste. I (541) 338-8311

Harlequin Beads & Jewelry-Eugene www.harlequinbeads.com

Huge selection and great service. Czech and Japanese seed beads and bugles, Czech pressed glass, Swarovski crystals, gemstones, vintage German, antique African trade, and metal beads. Charms, findings, books, tools, classes, and more! Beads you won't believe.

1027 Willamette St.

(541) 683-5903

Sparkling Creations-Hood River

A kaleidoscope of colors! New, fun, funky, bead store. Offering a variety of gemstones, Swarovski, Czech, blown glass, pendants, metals, wood, findings, etc. Helpful, friendly, experienced staff, workspace, and classes. Mon-Sat 10-6, Sun II-5.

(541) 387-4367 416 Oak St. Mall

PENNSYLVANIA

All About Beads-Allentown www.AllAboutBeads.org

Full-service bead store carrying gemstones, Swarovski crystals, findings, sterling silver, glass beads, seed beads, pearls, tools, books, threads, wire, totes, jewelry, charms, bead boards, scrapbooking, and much more. Classes, parties, and gift cards avail-

4672 Broadway Rd., Tilghman Sq. (610) 366-8220

Reed's Beads-Ambler www.reeds-beads.com

Unique accents for your project! Array of distinctive beads and findings for designer or novice. Specializing in semiprecious, pearl, and glass bead strands, Thai and Bali silver, lampwork, silk cords. Class and store info on website.

32 N. Main St.

(215) 540-5585

Infinity Beads-Carlisle www.infinitybeads.com

Some call it sensory overload, we just think it's FUN! Semiprecious, Swarovski crystals and pearls, freshwater pearls, Bali and hill tribe silver, Venetian glass, Miyuki and Toho seed beads, brass and copper beads, PMC supplies, etc. Classes include stringing, wireworking, chain mail, PMC, and seed-bead pieces. See our website for class info and pictures. Tue, Wed, and Fri II-6, Thu II-8, Sat IO-3, closed Sun and Mon. (717) 960-9100 405 N. East St.

My Father's Beads-Coopersburg www.myfathersbeads.com

Incredible selection of Japanese seed beads, all shapes and sizes. Every Delica color. Beads from all over the world. Findings, tools, books, wire. Workshops, parties, and work space avail-

702 W. State St.

Beyond Beads LLC-Freedom www.beyondbeadsllc.com

Fun, inspiring, creative environment. Huge selection: beads, Swarovski, findings, and more. Classes, parties, and gifts. Minutes from Cranberry Twp., PA Turnpike, Rt. 79. 1301 Freedom Rd. (724) 775-2344

The Bead Garden-Havertown www.thebeadgarden.com

Friendly, full-service bead store for all of your jewelry-making needs. Classes for all levels of experience, including beginners. Birthday parties and group outings. Knowledgeable staff that is delighted to help.

2122 Darby Rd.

(610) 449-2699

(610) 282-6939

Beadweaver's-Luzerne (Wilkes-Barre) www.beadweaver.com

Japanese (Miyuki), Delicas, seed beads, bugles, squares, triangles, and drops. Swarovski, fire polish, window beads, pressed glass, Bali, and marcasite. Beadalon, Nymo, C-Lon, hemp, tools, books, storage, and more! Now offering classes. Tue-Sat II:30-

487 Bennett St.

(570) 714-6700

Bead It!-McMurray www.beadithere.com

Our full-service bead shop offers the area's largest selection of beads and findings including Czech glass, Swarovski, semiprecious, sterling, gold-filled, and much more. We offer classes and have a large private party room. Visit our website for more information. (7 miles S. of South Hills Village).

(724) 941-5112 4223 Washington Rd.

Beads 2 Wear-McMurray www.beads2wear.net

The place where you can design it today . . . and wear it tonight! Featuring Art Clay Silver, glass, lampwork, Swarovski crystals, pearls, individually designed handcrafted jewelry, parties, classes, and more. Tue-Sat and Wed evenings.

3515 Washington Rd. (724) 731-0303

Blue Santa Beads-Media www.bluesantabeads.net

A newly located artistic venue. Classes available. Customers always come first and always return.

1165 W. Baltimore Pike

(610) 892-2740

MoonRise Bead Company-Monroeville www.moonrisebeads.com

All you would expect in a full-service bead shop. Remarkable selections of beads, findings, pearls, crystals, and seed beads. Great classes. Caring customer service in a beautiful roomy shop. Ample free parking, conveniently located.

(412) 380-BEAD 3948 Monroeville Blvd.

Crystal Bead Bazaar-Pittsburgh www.crystalbeadbazaar.com

A world bazaar of beads. Swarovski crystals; Czech, Venetian, Japanese seed beads; lampwork; Bali silver; fantastic selection of semiprecious, freshwater pearls. Classes and parties. Tue-Sat II-5. Open Beaders' night Thu till 9. 4504 Butler St. (412) 687-1513

PUGDOG's Rock & Bead Shop-Pittsburgh www.betterbeads.com

An eclectic mix of rocks, beads, crystals, origami, woodworking, doll houses, and collectibles. 1,500+ sq. ft. of shopping excitement. Corner of Douglas St. and Murray Ave. 5802 Douglas St. (412) 420-1020

The Bead Mine-Pittsburgh www.beadmine.net

Since 1992, Pittsburgh's premier bead store. 1,000s of beads from around the world and the experience to go with them. Classes, re-stringing available. We also carry Pandora Beads. Tue-Sat II-7, Sun and Mon I2-5. Located in Pittsburgh's historic south side.

1703 E. Carson St. (412) 381-8822

Buttercup Beads-Pottstown www.buttercupbeads.com

Let your creativity blossom in our cozy cottage setting. Classes, parties, oh-so-pretty sparkly things, fun! No experience necessary. Service with a smile, and always free chocolate. Something for everyone. Lampwork artisan/bead addict owned and operated. Guilds/bead society discounts too!

2151 E. High St., Ste. A

(484) 524-8231

Beads & Crystals of Northeast PA -Scranton/Dickson City www.beads-n-crystals.com

Our customers love us because we carry a generous supply of Czech glass, silver, pearls, semiprecious, Swarovski crystals, Delicas, tools, findings, and more at excellent prices. Ongoing classes, VIP Club, parties, I-81 Exit 191A, Rt. 6, E. Siniawa II

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PO Box 17560

San Diego, CA 92177

Web address: www.sdbeadsociety.org

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California Central California Bead Society

PO Box 16412

Fresno, CA 93755

Phone: (559) 276-2336

E-mail: CCBeadSociety@yahoo.com

Web address: www.CentralCaliforniaBeadSociety.org

Meets for morning programs on the 4th Saturday of the month, January-October at New Hope Community Church, 4620 E. Nees Ave., Clovis. Bead and Jewelry Show Sunday, September 21, 2008. Contact: Rhonda

Michigan

Great Lakes Beadworkers Guild

PO Box 1639

Royal Oak, MI 48068

Phone: (586) 997-7043

Web address: www.greatlakesbeadworkersguild.org

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New Jersey South Jersey Bead Society

PO Box 1365

Merchantville, NJ 08109

E-mail: coprez2@southjerseybeadsociety.org

Web address: www.southjerseybeadsociety.org

Meetings are held the 1st Thursday of the month September-June, at the Moorestown Community House, 16 E. Main St., from 7-9. SJBS also offers workshops taught by local and national teachers. For more information, see the website or e-mail programs@southjer seybeadsociety.org.

Texas **Dallas Bead Society**

Phone: (817) 275-0304

E-mail: dallasbeads@gmail.com

Web address: http://groups.yahoo.com/group/dallasbeadsociety/

Meetings are held on the first Saturday of every month at Lake Highlands Recreation Center, 9940 White Rock Trl., Dallas, TX. Meet and greet is at 10 a.m. and the meetings from 10:30-noon. There is a free beading time from noon-4. We also offer workshops with local and national teachers. For more information, e-mail us or visit our yahoo group, Dallas Bead Society.

Canada **Toronto Bead Society**

233-253 College St. (mail only)

Toronto, ON, Canada M5T 1R4

Info and message line: (416) 264-8999

E-mail: info@torontobeadsociety.org

Web address: www.torontobeadsociety.org

Meetings 2nd Wednesday 7 p.m., September-June. Downtown Toronto YMCA, 20 Grosvenor St. Toronto Bead Society has a fair twice a year, 1st weekend in May and 2nd weekend in November. All info on our website under Fairs

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a supplement to Colored Stone

January 24-February 16, 2009

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or someone who began her career as a professional photographer, artist Lisa Peters has come a long way. After her student years as a photography major at the School of Visual Arts in New York City, Lisa operated a studio where she successfully specialized in commercial

still life for a decade. But much like a relationship that doesn't bring happiness, Lisa eventually found herself out of love with professional photography and ready for change.

She felt a longing to get her hands "dirty," to dig into other artistic pursuits. That urge impelled her to close her photography studio and take some adulteducation classes that would introduce her to quilting, fiber arts, and finally ceramics. "I think I was scared to commit to any media," she admits. Despite her fears of commitment, Lisa discovered she was really comfortable working with clay, so she focused on sculpting and handbuilding.

Like many artists, Lisa found a small event taking her in a big direction. She was playing with a ball of clay scrap one day, which she planned to incorporate as a decorative element in a larger sculpture she was creating. In the moment she realized she had formed an intriguing bead, Lisa recounts thinking, "Oh no, now I have to learn to make jewelry!" Although she doesn't actually design jewelry today (except for exhibition pieces), she says she can visualize what her unique beads can become in a piece made by someone else.

An intuitive artist, one who doesn't preconceive what she's about to make, Lisa explains that "the magic happens" when she steps off the path. "When I cre-

Lisa Peters







When I create things, I create using my emotions.

ate things, I create using my emotions. I keep going until I exhale."

Look into her distinctive beads, commanding in their size and rich glazing, and you can see the impact of her obsession. "Everything has to look like it

has come out of the ground."

Yes, but these are not potatoes. Instead, they look like unearthed ancient treasures, tribal in spirit, with touches of metal. As a photographer, Lisa loved shooting through surfaces like oil or water. In the complex

glazes on her organic-looking raku beads, she accomplishes that same effect of layered depth. As she fires the beads, she imagines how the glaze will run into the crevices on a textured piece. Sometimes, she even makes a slurry out of metal clay and incorporates that into her glaze formula. Each bead is then fired several times, until Lisa is satisfied with the results.

Lisa depends on beaders to realize each bead's ultimate purpose: "I create purely so that the people who are buying



a bead can make it their own." At a recent show, customers who were familiar with Lisa's work asked her to put out her "weird stuff." There is, in truth, an otherworldly look to many of Lisa's textural beads, some of which seem like cousins to a meteor or bits of moonscape. Lisa's ambition? To introduce ceramic artisan beads to a broader audience and exhibit her beads as equals alongside her sculptures. ♦

Marlene Blessing is editorial director for Beadwork magazine. She is also a frequent presenter on the PBS-TV show, Beads, Baubles, and Jewels, as well as the coauthor of four titles in the Create Jewelry series from Interweave Books.

To view Lisa's gallery and more, go to www.lisapetersart.com or call (201) 784-0812.

PASS THROUGH VS PASS BACK THROUGH

Pass through means to move your needle in the same direction that the beads have been strung. Pass back through means to move your needle in the opposite direction.

FINISHING AND STARTING **NEW THREADS**

Tie off your old thread when it's about 4" long by making a simple knot between beads. Pass through a few beads and pull tight to hide the knot. Weave through a few more beads and trim the thread close to the work. Start the new thread by tying a knot between beads and weaving through a few beads. Pull tight to hide the knot. Weave through several beads until you reach the place to resume beading.

TENSION BEAD

A tension bead (or stopper bead) holds your work in place. To make one, string a bead larger than those you are work-



ing with, then pass through the bead one or more times, making sure not to split your thread. The bead will be able to slide along, but will still provide tension to work against when you're beading the first two rows.

STRINGING



••••••

Stringing is a technique in which you use a beading wire, needle and thread, or other material to gather beads into a strand.

CRIMPING

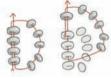
String a crimp tube and pass through the connection finding. Pass back through the tube, leaving a short tail. Use



the back notch of a pair of crimping pliers to pinch the tube into a U, leaving a wire on each side of the bend. Rotate the tube 90° and use the front notch to form the pinched tube into a clean cylinder.

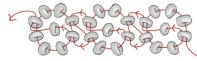
SPIRAL ROPE

The basic formula for a spiral rope has larger beads as the center core, and smaller, and more, beads in the outer loops.



Begin with 4A (core) and 5B (loop). Pass through the As again, forming a D shape. String 1A and 5B; pass through the top 3A and the lA just strung. Repeat, stringing IA and 5B, and passing through the top 4A for each stitch.

DAISY CHAIN



Begin by stringing a small number of beads and forming a circle by passing back through the first bead strung. String I bead and pass through the bead opposite the first bead of the circle, forming the "daisy."

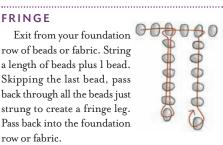
LADDER STITCH



String 2 beads and pass through them again. String 1 bead. Pass through the last stitched bead and the one just strung. Repeat, adding I bead at a time and working in a figure-eight pattern. Use this stitch to make strings of beads or as the foundation for brick and herringbone stitches.

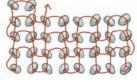
FRINGE

Exit from your foundation row of beads or fabric. String a length of beads plus 1 bead. Skipping the last bead, pass back through all the beads just strung to create a fringe leg. Pass back into the foundation row or fabric.



HERRINGBONE STITCH

For flat herringbone stitch, begin with a foundation row of even-count ladder stitch. String 2 beads, pass down



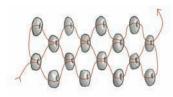
through the second-to-last bead in the ladder, and up through the next bead. String 2 beads, pass down the next bead and then up through the following. Repeat to the end of the row. To end the row, pass back through the last bead strung. To begin the next row, string 2 beads and pass down through the second-to-last bead of the previous row and up through the following bead. Repeat, stringing 2 beads per stitch and passing down then up through 2 beads of the previous row. The 2-bead stitch will cause the beads to angle-up in each column, like a herringbone fabric.

For tubular herringbone stitch, begin with a foundation row of ladder stitch. Join the ends together to form a tube. String 2 beads. Pass down through the next bead and up through the following

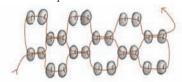


bead. Repeat around the tube. At the end of the round, pass through the first beads of the previous and current rounds to step up to the new round.

PEYOTE STITCH



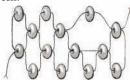
One-drop flat peyote stitch begins by stringing an even number of beads to create the first two rows. Begin the third row by stringing I bead and passing through the second-to-last bead of the previous rows. String another bead and pass through the fourth-to-last bead of the previous rows. Continue adding I bead at a time, passing over every other bead of the previous rows.



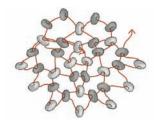
Two-drop flat peyote stitch is worked the same as above, but with 2 beads at a time instead



Make a mid-project peyote stitch increase by working a two-drop over a one-drop in one row. In the next row work a one-drop peyote between the two-drop. For a smooth increase, use very narrow beads for both the two-drop and the onedrop between.

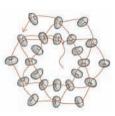


To make a mid-project peyote stitch decrease, simply pass thread through 2 beads without adding a bead in the "gap." In the next row, work a regular one-drop peyote over the decrease. Keep tension taut to avoid holes.



For circular peyote stitch, string 3 beads and form the first round by passing through the first bead. For the second round, string 2 beads and pass through the next bead of the previous round; repeat twice. To step up for the third round, pass through the first bead of the current round. For the third round, string 1 bead and pass through the next bead of the previous round; repeat all around, then step up at the end of the round. Continue in this manner, alternating the two previous rounds. You may need to adjust the bead count depending on the relative size of the beads in order to keep the circle flat.

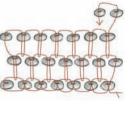
For tubular peyote stitch, string an even number of beads and make a foundation circle by passing through them two more times, exiting from the first bead strung. String 1 bead



and pass through the third bead of the foundation circle. String l bead and pass through the fifth bead of the foundation circle. Continue adding l bead at a time, skipping over l bead of the first round, until you have added half the number of beads of the first round. Step up for the next round by exiting from the first bead of the second round. String l bead, pass through the second bead added in the second round, and pull thread tight. String l bead and pass through the third bead added in the second round. Continue around, filling in the "spaces" l bead at a time. Exit from the first bead added in each round.

BRICK STITCH

Begin by creating a foundation row in ladder stitch. String 2 beads and pass under the closest exposed loop of the foundation row and



back through the second bead. String 1 bead and pass under the next exposed loop and back through the bead just strung; repeat.

To **decrease within a row,** string l bead and skip a loop of thread on the previous row, passing under the second loop and back through the bead.

To **increase within a row,** work two stitches in the same loop on the previous row.

For **circular brick stitch**, work increases as needed to keep the work flat; at the end of each round, pass through the first and last beads to stitch them together, then string 2 beads to begin the next round.

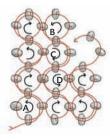
For **tubular brick stitch**, join a ladder-stitched foundation row into a circle by passing through the first and last beads of the row, with the holes facing up. *String l bead and pass



under the closest exposed loop of the foundation row. Pass back through the same bead and repeat, adding l bead at a time. Finish the round by passing down through the first bead and up through the last bead of the current round. Repeat from *.

RIGHT-ANGLE WEAVE

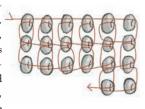
For single-needle right-angle weave, string 4 beads and pass through the first 3 beads again to form the first unit (A). For the rest of the row, string 3 beads, pass through the last bead



passed through in the previous unit, and the first 2 just strung; the thread path will resemble a figure eight, alternating directions with each unit. To begin the next row, pass through beads to exit the side bead of the last unit. String 3 beads, pass through the last bead passed through, and the first bead just strung (B). *String 2 beads, pass through the next edge bead of the previous row, the last bead passed through in the previous unit, and the last 2 beads just strung (C). Pass through the next edge bead of the previous row, string 2 beads, pass through the last bead of the previous unit, the edge bead just passed through, and the first bead just strung (D). Repeat from * to complete the row, then begin a new row as before.

SQUARE STITCH

Begin by stringing a row of beads. For the second row, string 2 beads, pass through the second-to-last bead of the first row, and through the



second bead just strung. Continue by stringing 1 bead, passing through the third-to-last bead of the first row, and through the bead just strung. Repeat this looping technique to the end of the row.

For circular square stitch, string the first round of beads and pass through them again to

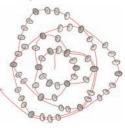
form a circle. Start a new round by stringing 2 beads; pass through the last bead of the first round and through the 2 beads just strung. Repeat all around, passing through the next



bead of the previous round for each 2 new beads strung. At the end of the round, pass through the whole round again to tighten the beads. Start a new round by stringing 2 beads; pass through the last bead of the previous round and through the 2 beads just strung. String 1 bead and pass through the next bead of the previous round and the bead just strung. Repeat around, stitching 1 or 2 beads to each bead of the previous round, adjusting the count as necessary to keep the work flat.

CIRCULAR NETTING

String 1A and 1B six times; pass through them again to form a circle for the foundation round and pass through the next 1B. *String 1A, 1B, and 1A; skip 1B and pass through the



following lB in the previous round. Repeat from * twice, then step up for the next round by passing through the first 2 beads of this round.

String 2A, 1B, and 2A; skip 1B and pass through the following 1B in the previous round. Repeat twice, then step up for the next round by passing through the first 3 beads of this round. Work each round the same way, increasing the number of A beads as necessary to keep the work flat, and stepping up by passing through the first half of the first net.

WIREWORKING

To form a **simple loop**, use flat-nose pliers to make a 90° bend at least ½" from the end of the wire. Use round-nose pliers to grasp the wire after the bend; roll the pliers toward the bend, but not past it, to preserve the 90° bend. Use your thumb to continue the wrap around the nose of the pliers. Trim the wire next to the bend. Open a simple loop just as you would a jump ring (see below).

To form a wrapped loop, begin with a 90° bend at least 2" from the end



of the wire. Use round-nose pliers to form a simple loop with a tail overlapping the bend. Wrap the tail tightly down the neck of the wire two or three times. Trim the excess wire to finish. Make a thicker, heavier-looking wrapped loop by wrapping the wire back up over the coils, toward the loop, and trimming at the loop.

To open a **jump ring**, grasp each side of its opening with a pair of pliers. Don't pull apart. Instead, twist in opposite directions so that you can open and close without distorting the shape.

Wrapped-loop bails turn side-drilled beads, usually teardrops, into pendants. Center the bead on a 3" or longer piece of wire. Bend both ends of the wire up the sides and across the top of



the bead. Bend one end straight up at the center of the bead, then wrap the other wire around it two or three times. Form a wrapped loop with the straight-up wire, wrapping it back down over the already formed coils. Trim the excess wire.

THE EPIC BEAD

Never before has the 75,000-year-old story of the bead been so fascinating or so skillfully told. Produced by award-winning film editor and producer Diana Friedberg, The World on a String is a fiveepisode documentary series that details the history, culture, tradition, and religion of the bead. From the stories of tribal chiefs to those of priests, the diverse footage is shot on location in five continents. Visit www.worldonastring movie.com.



bead buzz



watch

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Leslie Rogalski, and others) on the latest season of PBS's Beads, Baubles, and Jewels! Each episode includes instruction and tips on basic beading techniques, insider insight into how to make gorgeous jewelry, and downloadable full-length project instructions. Visit interweave.com/bead/dvds/beads-baubles-jewels.



auction off their 28 award-winning jewelry projects to benefit the American Heart Association's heart-health initiatives for women. All auction items will be on display at Bead Fest Santa Fe, March 12-15; a silent auction for five of those items will be held at the show March 14-15, while the others will be auctioned on eBay March 6-16. Visit beadstar.com for more information.

beadingdaily

Meet the Editor of Beadwork

Get to know Beadwork's new editor, Melinda Barta, on Beading Daily January 26. Learn her favorite techniques, how she started beading, and what she finds most exciting about her new title!

Behind the Scenes of Beads, **Baubles, and Jewels TV Show**

Join editors Marlene Blessing and Leslie Rogalski on BEADINGDAILY.COM February 2 as they take you behind the scenes of this jewelry-making TV show.



NET FULL OF GEMS Linda Richmond

Create this easy netted choker with a combination of cylinder beads and small gemstone chips. Project instructions will be free on beadingdaily.com for a limited time, beginning February 6.

POLL What? Me worry?

More than 60% of 350+ beaders who responded to a Beading Daily poll about the economy said that the amount they were beading had stayed the same; 20% were beading more; and just over 15% were beading less.



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